

HISTORICAL FICTION, DRAMA, AND JOURNAL
INFUSION IN GRADE NINE, EARLY FRENCH
IMMERSION HISTORY: A CURRICULUM GUIDE
USING *Enfants de la rébellion*

CENTRE FOR NEWFOUNDLAND STUDIES

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DOUGLAS E.M. GOSSE



Historical Fiction, Drama, and Journal Infusion in Grade Nine, Early French Immersion
History: A Curriculum Guide Using *Enfants de la rébellion*.

By

Douglas E. M. Gosse, B.A. (Hon.), B. Ed.

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Department of Teaching and Learning/Second Language Instruction
Faculty of Education
Memorial University of Newfoundland
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ABSTRACT

English and EFI¹ programs should be as parallel as possible (Newfoundland & Labrador, *Report of the Policy Advisory Committee on French Programs*, 1986). However, in EFI, non-language arts subjects such as history are not emphasized enough with fewer instructional and pedagogical resources to aid FI facilitators² and students. The current history text, *L'Expérience canadienne, des origines à nos jours* (Couturier, 1994), was designed for francophones; no consideration was made for the second language classroom. Linguistically, it is too advanced for FI³, and a narrow Canadian perspective is evident that focuses on Lower and Upper Canada. Women, Native, and Newfoundland perspectives are under-represented, to but mention a few. Like the text, the facilitator's guide, *Histoire 9^e Année, Guide Pédagogique, version préliminaire* (Newfoundland and Labrador, 1996) is content oriented and does not allude to the language context of FI.

This project explores the versatility and advantages of implementing historical fiction, drama, and journals into EFI grade nine history within a communicative

¹Early French immersion will simply be referred to as EFI in this project.

²Facilitator will be used instead of "teacher" in this project. "Teacher" has a connotation of traditional lecturing and control that does not fit with the enjoyable, communicative, cooperative philosophy this project embraces and strives to foster.

³French immersion will be referred to as FI in this project.

framework of cooperative learning. Designed to provide theoretical background and fresh strategies to second language facilitators, this guide also contains daily lesson plans for study of *Enfants de la rébellion* (Julien, 1991), in which some EFI, grade nine history and French curriculum outcomes can be combined in a context that is meaningful, relevant, enjoyable, and experiential for students. Students' social, analytical, temporal, thematic, metacognitive, and French language skills should increase as they progress through these daily lesson plans, or as facilitators implement some of the ideas and strategies from this guide.

In addition, this curriculum guide is facilitator friendly while encouraging optimal enjoyment and learning for FI students. Historical fiction, drama, and journal techniques are designed using research from cognitive, metacognitive, and cooperative learning theories, and are discussed specifically in the context of EFI, grade nine history. However, they may be adapted to other grade levels, courses, and programs, such as senior high, LFI⁴, and the English stream.

⁴Late French immersion will simply be referred to as LFI in this project.

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DEDICATION

To my parents for their support and to my students for their inspiration:

“Teaching is believing. Educating is searching for truth.”

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CHAPTER 1

ADVANTAGES OF HISTORICAL FICTION INFUSION IN THE INTERMEDIATE EFI PROGRAM

Historical fiction denotes novels that have a historical basis or component. Such is *Enfants de la rébellion* (Julien, S; 1991) While the novel relates the adventures of two fictional Quebec adolescent twins, it nonetheless recounts bonafide historical happenings via a personal journal. The twins find this journal in the attic of their grandmother in Saint-Rémi. The journal was written by an ancestor who lived during the rebellions of 1837-38 in Lower Canada. The emotions and family allusions recounted by this ancestor are, of course, fictional, but realistic seeming. The events themselves pertaining to the rebellions are mostly real, as is the "Dates et événements" chronological time line on pages 182-184. In fact, historical fiction has many values (Huck et al.; 1987).

Firstly, historical fiction gives adolescents the opportunity to vicariously participate in the past, to experience the conflicts, emotions, and joys of people long dead. There is no time machine to send adolescent students back in time to the Rebellions of 1837-38, but historical fiction is the next best thing.

Secondly, historical fiction incites adolescent learners to feel, reflect, and make comparisons with contemporary society. Students can relate to characters, their relationships with family members, social problems, and draw comparisons with their own lives. Many occasions for critical thinking and making judgement are presented, allowing excellent reflective thinking and discussion. For example, in *Enfants de la*

rébellion (Julien, S; 1991) the twins debate whether their taking of their grandmother's property, the journal, from the attic is stealing or "borrowing". This could be an excellent response journal question and encourages student moral development.

Thirdly, historical fiction can hone students' perspectives about the past. They gain a greater understanding of the human condition, with all our frailties and strengths, failures and accomplishments. Perhaps this will teach them the noble goal of not repeating past mistakes. In *Enfants de la rébellion* (Julien, S; 1991), students may gain wider cultural empathy for the characters as similarities are unveiled and they are shown as just human like themselves, not so foreign and strange as before. This sort of empathy for the target culture is one of the goals of FI (*Program of Studies*, 1995-1996). It may lead to better understanding in present day of francophone Quebecers and chip away at negative factors, such as ethnocentrism and prejudice. This wider perspective of the human race can show certain commonalities to students; we all need food, water, shelter, and desire respect, a sense of belonging, love, peace, and self-fulfilment.

Fourthly, historical fiction shows the interconnectedness of mankind. We are all inter-related. The old adage "If a grain of sand falls in the Sahara, it has an effect on all of us", while perhaps exaggerated, displays this interdependence perfectly. Our actions, and inactions, influence others and society at large. We may become familiar with Papineau, Mackenzie, Lord Durham and the like as we study the new grade nine history book, *L'Expérience canadienne, des origines à nos jours* (Couturier et al., 1994), but students

can relate better to the characters and happenings in historical fiction. Thus they will likely retain this information more readily.

Fifthly, adolescent students can develop a keener sense of chronology and long time spans via historical fiction. They can learn to follow the life events of characters and gain a better sense of continuity in their own lives, and an appreciation of the direction of humanity. Their own places in the vast historical context of which they are issue and are presently living can become less opaque. Among many 14 - 15 year olds, knowledge of the past is taken for granted. However, many students at this age begin to understand the concept of bias and multiple interpretations of events or so-called "historical facts" (Pratt, 1987, p. 154).

In summary, the benefits of incorporating historical fiction into FI history and/or language arts are numerous. Historical fiction can help improve academic, intellectual, and language skills. Students who used to view social studies as "boring" may change their mind. Since motivation is key to learning in FI and any type of educational program, ways of increasing interest and motivation through literature need further examination. Curriculum implementation of historical fiction, and other literature, should not be confined to language arts. History, science, math, health, and other subjects can all benefit from literature infusion in first and second language classrooms.

CHAPTER 2

FROM PLAYS TO IMPROVISATIONS - DRAMA INFUSION IN THE INTERMEDIATE EFI PROGRAM

French immersion began in Newfoundland in 1975 in Cape Saint George. However, despite the long history of FI in our province, indeed in Canada since the early 1960's, methodologies and stable curriculum and learning resources have been slow in coming. It is only in 1996-97 that the intermediate French language arts program, based on a Guérin series (*Au fil des mots* - grade seven, *Libre expression* - grade eight, *Messages et discours* - grade nine) has a solid communicative background and design specifically for FI. The old series, *Textes et contextes* (Dubé, 1994), was such a poor resource, intended for francophones, that many facilitators rarely used it, preferring instead to resort to resource-based teaching to achieve goals from the provincial *Program of Studies* (1995-96). Furthermore, the curriculum in EFI, grade nine social studies is still awkward and unstable. In five years of teaching, I have used four different text books. The new text in September 1996 will be *Expérience canadienne, des origines à nos jours* (1991). Geography will no longer comprise half of the course. History will be the full component. *Expérience canadienne, des origines à nos jours* (1991) may only be used for two years before another text will be introduced as part of the initiatives of the Atlantic provinces Education Foundation. Neither the new text nor the future text will apparently be piloted in Newfoundland.

Luckily, we do have a new FI *Français 7 - 8 - 9, Arts langagiers: Programme d'études, Interim Language Arts: Curriculum Guide (1995)*, but it focuses on French language arts. One assumes that facilitators should follow the English social studies section of the provincial *Program of Studies (1995-96)*, and the *Intermediate Social Studies Curriculum Guide, Interim edition (1986)*, but this is problematic due to the different resources employed and available in FI, and due to the unique setting and needs of the FI class. These needs include not only the learning and application of historical knowledge, but also the acquisition and development of French language competence. Safty (1989, p. 551) prescribes drama as he reflects on a decade of FI, as an excellent means of augmenting what has been for some disappointing language proficiency among FI students, although he also points out that no other methodology has achieved such a high proficiency before:

There is no doubt that a remarkably greater amount of language learning is achieved through dramatization, improvisation, and theatre in the classroom and the school. The video technology can also be used during rehearsals, but there is little substitute for the anticipatory excitement the students feel when they know that they are preparing themselves to perform before an audience. This excitement rapidly increases their receptivity to the acquisition of language skills and to corrective strategies. Drama and improvisation should be made an integral part of language learning activities in FI.

Omaggio (1986) suggests that language can be used in a variety of contexts to express

one's meaning, interactively communicate, facilitate. Caré (1986) suggests that drama could give a "second wind" to the communicative approach, by providing more authentic opportunities for language learning. Caré (1986) affirms that drama has always been present in second language learning, but that it has a tendency to fall to the wayside. A decade later, fast approaching a new millennium, there still appears to be insufficient knowledge and implementation of drama into FI in Newfoundland and Labrador, and probably elsewhere in Canada, judging by the shortage of research on the subject. Therefore, one can clearly see the need for more creative and useful strategies in FI curriculum, especially in non-language arts subjects such as history. In addition to the infusion of historical fiction and journal writing within a cooperative learning framework, I propose a more extensive implementation of drama into the intermediate FI program. In particular, this paper will deal with drama infusion and the grade 9 EFI Canadian history course.

Merriam-Webster's Collegiate Dictionary (1991) defines drama as "a composition in verse or prose intended to portray life or character or to tell a story usually involving conflicts and emotions through actions and dialogue and typically designed for theatrical performance." Drama has long been part of the English language arts program in Newfoundland and Canada, although less so in other subjects (White, 1986). Furthermore, in FI, drama has received little attention at all, either in French language arts or other subjects (Crinson & Westgate, 1986; Anivan, 1990; Schacker et al., 1993).

Although mentioned in the *Français 7 - 8 - 9, Arts langagiers: Program d'études, Interim, Language Arts: Curriculum Guide (1995)*, there is virtually no explanation of drama techniques or how to incorporate them into the diverse courses of the second language classroom at the intermediate level. Certainly, there is no equivalent to the *Intermediate Drama Teacher's Guide, Grade Seven and Grade Eight, Draft (1993)* or *English: The Intermediate School Teacher's Guide (1988)*. Unfortunately, many FI students, like those in St. John's, have limited contact with the target language and culture outside of school, indeed, outside of their classroom within school. Drama may be an excellent means of alleviating this problem and promoting authentic language usage covering a wide range of language functions. Students may also become more linguistically accurate. Drama reflects all these principles. Drama allows students to explore relevant topics (Crimson & Westgate, 1986) in a more natural language learning environment (Hamilton & McLeod, 1993). Many students in second language classrooms are hesitant to speak out loud. However, the primary goal of second language learning is communication, not to prepare students for literary analysis, although this is part of it (Richards & Rodgers, 1986). Haggstrom (1992) affirms that drama encourages students to solve real problems, think critically, and make decisions on how to communicate among each other. Drama can make learning more meaningful and communication more authentic. Drama can alleviate stress (Aronson, 1978), especially in larger groups where peers help correct French by supplying the correct word, for example, which can in turn

lower the affective filter (Archibald & Libben, 1995, p. 128). In history class, not only will students learn historical information but its relevance to their own personal experiences, heightened social consciousness, chronology, empathy toward others, and all the other objectives listed in the "Facilitator's Guide to *Enfants de la rébellion*," including social, academic, and French language skills. Drama entails cooperation, implicit and explicit (Long & Porter, 1985; Cicurel, 1994). Drama, requiring group cooperation and extensive interaction, assists student learning (Rottier, 1991), and fosters French acquisition.

Facilitators may be wary of drama infusion in their classrooms, and it is for this reason that teachers new to drama ought to begin with a class with whom they are comfortable and confident. Some research suggests that urban as opposed to rural students may be more willing to engage in drama activities (Anivan, 1990). However, studies have shown that even classrooms of thirty-five or more students can be viable with drama techniques and careful planning. It is a myth that students will engage in horrendous behavioural problems, that there will be chaos, and that drama should only be done with above average classes (Hamilton & McLeod, 1993). It is perhaps not the class which needs to change, but the educator's willingness to move from a transmissional to a more transformational or transactional philosophy (Miller & Seller, 1990). People learn better when they actively participate. Educators may have to re-evaluate traditional and less effective lecture methods followed by quiet seat work where little communication

occurs, and relating new knowledge to old is less likely to happen, which is contrary to learning theories by researchers (Weinstein & Meyer, 1986; Wittrock, 1989). The power structure in the classroom, as befits cooperative learning, will no longer be in pyramid form with the facilitator at the top, but more spread out as students actively engage in group work and the decision making process. If facilitators want meaningful, authentic language, and authentic situations in their classroom, drama can facilitate this.

Both the *Intermediate Drama Teacher's Guide, Grade Seven and Grade Eight, Draft* (1993) and *English: The Intermediate School Teacher's Guide* (1988) provide insight on the implementation of drama into the second language classroom. Although both books deal with drama in the context of English, first language, language arts, some principles and activities may be adaptable to the FI classroom, in language arts and subjects such as grade nine history. In particular, *English: The Intermediate School Teacher's Guide* (1988) discusses the dramatic concepts of conflict, emotion, and theme, which relate directly to FI history class, as well. Conflict may be defined as either physical or psychological, often with a protagonist versus antagonist scenario, or a hero(ine) versus the environment, or an internal struggle, and is omnipresent in drama as well as social studies. Conflict is a leitmotif in the "Facilitator's Guide to *Enfants de la rébellion*." During "Day 2", conflict analysis between characters is discussed through examination of the cover page. "Day 6" alludes to Rosalie's internal conflicts with her mother. The whole novel study examines various types of conflicts, mainly the struggles

between English and French Canadians, but a variety of conflicts between and within characters, too. One major activity throughout their unit is completing a sheet entitled “Le Rôle des femmes dans *Enfants de la rébellion*” (Appendix B) that addresses the controversial role of women in the 19th century, as revealed by what characters say, feel, and do, and narration. Students draw conclusions by analysing Rosalie’s internal conflicts in a sexist, stereotyping, confining society for women. Furthermore, this formative analysis also highlights the stereotypes for men living at this time, and the resulting conflicts in such a narrowly role-defined society. The many mime and role play activities in this unit provide students with the opportunities to further explore conflict in a meaningful, tangible manner.

Many drama activities also bring out emotion, the second dramatic notion according to *English: The Intermediate School Teacher’s Guide* (1988). Drama induces emotion, which causes empathy, compatible with objectives three, five and nine listed in the “Facilitator’s Guide to *Enfants de la rébellion*”: promoting understanding and appreciation of world cultures; helping students understand that individuals have differing values and, attitudes, personalities, and roles, but that as members of a group they share certain values, characteristics, and goals; furthering awareness of French Canadian culture. Theme, the third idea, also directly relates to grade nine history objectives - achieving insight into human motivations, creating a mood, and discovering a philosophical truth.

The post-reading activities further student awareness of conflict, emotions, and theme, for each integrates a dramatic performance in front of the class. Activity #11 has students comparing Rosalie's conflicts in *Enfants de la rébellion* to conflicts in previously studied novels, *Le Visiteur du soir* (Soulières, 1980) or *Aller-retour* (Schinkle & Beauchesne, 1988). These three novels, among others, are on the authorized reading list of the provincial *Program of Studies* (1995-96). Activity #13 invites students to play the role of François or Isidore and explain how Rosalie's rejection of their amorous intentions affected them and their lives afterwards. This activity helps students empathize with characters, learn literary analysis and historical information, and promotes cultural empathy and thematic understanding. Most other activities also achieve analysis of conflict, emotions, and mood, promote thematic insights into human motivation, and provide philosophical depth. For instance, activity #15 has students comparing the role of women in the novel to modern day, researching the women's movement for equality, and drawing conclusions. Oral presentation of these post-reading projects, using authentic documents such as posters, music, costumes, pictures, transparencies, maps, etc., is dramatic. 'Dramatic' is a derivative of 'drama', meaning that one attempts to portray and convey life or stories, using emotions, conflict, and action. Every novel study I have undertaken with intermediate students in grade 9 incorporated this type of dramatic oral presentation which strives to appeal to as many of the five senses as possible. Students are encouraged to be innovative. Using costumes, visual and tactile aids, fake accents,

etc. is a highly effective, dramatic way to teach and learn. Students teach one another, rather than the facilitator droning on. Dramatic presentations are far more interesting for students; they seem to learn better, and the danger of students not paying attention is decreased. The class is interactive and fun with dramatic activities.

Many of my fourteen to fifteen year old students have given far superior presentations than most I have witnessed given by much older and better educated education students and facilitators. Being well-educated, and applying that which has been learned, is not a stagnant state, where one can spout knowledge, yet not effectively communicate that knowledge to others. Being educated to the point that one instructs or administers to others should entail good communication skills and constant shifting of knowledge, but this is not always so in education. For people to learn, they must relate to input, wed the information to existing cognitive schema, and reconstruct new meaning. Facilitators and communicators, then, in second language classrooms or not, must give comprehensible input, and input is more comprehensible when dramatically, interactively presented. Dramatically drawing in the attention of others may enhance motivation. Learners actively generate meaning to what is said. This is not so likely to happen when an educator, communicator, or facilitator only lectures, with the recipients of the input sitting quietly in desks, trying to listen. On the other hand, dramatic learning (or teaching) activities actively engage emotions and resolutions of conflicts, such as haggling over meanings of ideas, theories, and ideas. Students are far more likely to engage in

generative processes of comprehension and learning for they interact with not only the facilitator, but with each other. Learners assume different responsibilities, negotiate meanings, and self-instruct. An amalgamation of research strongly suggests that drama, with its inherently communicative, cooperative framework, enhances learning (Wittrock 1989; Weinstein & Mayer, 1986; Rottier & Ogan, 1991; Seifert & Wheeler, 1994; Cicurel, 1994).

Often, when my former students revisit junior high after time spent in high school, they lament the lack of interesting activities in their current school environment. They complain, in resigned voices, that high school teachers⁵ “lecture”. These students, and probably teachers too, rarely enjoy class. Is something not wrong with our education system when students do not enjoy learning? Rather than creating a strict, tense classroom atmosphere, facilitators might use cooperative learning and discipline strategies, such as drama. Dramatic activities are fun, and students appear to benefit greatly from them. Facilitators would probably be surprised at the quality of learning that occurs using cooperative learning and dramatic techniques. Education faculties at universities should also be more conscious of the value of drama techniques to future or current facilitators, and consequently offer more courses in effective communication. Facilitators and administrators in universities, school boards, departments of education,

⁵“Teacher”, rather than facilitator, seems a more appropriate term to denote individuals who practise traditional teaching methodology.

and schools might practise more interactive and dramatic techniques to make communication more interesting and meaningful. Dramatic involvement involves enthusiasm, feeling your convictions, and conveying that interest to others interactively. Education and communication are inseparable. Drama implementation into our philosophy of education and curricula may aid in improving the whole educational system, not only EFI in the intermediate school social studies program.

Three major drama strategies applicable to FI are mime, improvisation, and role play. Mime, or pantomime, expresses an idea, story or action without dialogue, using exaggerated gestures/actions and facial expressions. A variation of mime is mime in slow motion (Hamilton & McLeod, 1993). This need not be limited to sports. Mime can be very advantageous in giving students the opportunity to develop confidence. In addition, mime can heighten students' awareness of the importance of non-verbal communication (*English: The Intermediate School Teacher's Guide* (1988, p. 25). Gaudart (1990) discusses how advocating mime in the second language classroom, where the emphasis is usually on oral communication, may appear bizarre. However, she goes on to state that other than bolstering confidence, mime can generate and elicit language before, during, or after the activity. For example, in the "Facilitator's Guide to *Enfants de la rébellion*" on "Day 2", students have the following homework: "Group 1 will mime chapter 1 for the class, and group 3, chapter 2. All will finish reading chapter 2. This must be ready first thing next period." At the beginning of "Day 3", five minutes are taken for the mimes.

This serves as a warm up activity, a sort of ice breaker, exposing students to some initial drama and showing how drama can be enjoyable. After each mime for chapters 1 and 2, students are asked to explain what the actors are miming. Mime can be used in this manner after reading several chapters of a novel or historical account, and getting students to mime specific important events. Mime is not confined to language class poetry and prose. Events can come from a history book, such as partisans parading before Parliament, Billy Bishop chasing the Red Baron, or Archduke François Ferdinand and his wife Sophie waving to the crowds before their assassination. Explanations and discussion, all in French, are generated through the technique of mime. Student production and interpretation of visual imagery coupled with verbal explanations will enhance learning. Furthermore, the use of cooperative learning group work as students plan their mimes in French, encourages social, academic, and language skills development.

During mimes, and all drama activities, it is important for the facilitator to emphasize that all physical contact is strictly prohibited. Also, students are not to use props that could be harmful, such as a ruler for a gun, but rather imaginary props. Otherwise, violence may easily occur in the intermediate level. This may be due to in part to burlesque preconceptions from the rampant violent content of our popular culture. High rating television shows such as *Bart Simpson*, *Home Improvement*, cartoons, even *Laurel and Hardy* reruns, not to forget music videos, talk shows, soaps, and much more,

regularly contain and glorify physical violence. Students seem conditioned to violence and many view it as “funny”, not realizing that media portrayals and real life do not always correspond. In real life, if you punch someone in the jaw or kick someone in the stomach, that person is likely to stay down and need medical attention, unlike the “I’ll be back” fiction of Hollywood heroes such as Arnold Schwarzenegger and Cynthia Rothrock, who in real life would never survive their capers. Even when based in reality, the undeniable violent nature and history of humankind cannot be ignored. History and literature classes often elaborate on that theme. Therefore, caution must be exercised when miming or otherwise dramatizing scenes from history, such as in *Enfants de la rébellion* (Julien, S., 1991), where conflicts do often manifest in bloody battles.

Improvisation, like mime, is a form of drama without a script, but it does entail talking. In its purest form, students make up the script as they go along, while simultaneously acting out a scenario (Newfoundland and Labrador, *English: The Intermediate School Teacher’s Guide*, 1988, p. 37). Improvisation can help students achieve many aims outlined in FI language arts and social studies. Improvisation allows students to use French creatively. Since it entails spontaneous communication, it is possible that improvisation may aid in transferring knowledge from declarative to procedural memory (Archibald & Libben, 1990, p. 355). New vocabulary and ideas are being practised and reinforced when students engage in improvisation. Further research needs to be completed in this area.

From personal observations after several years of teaching FI and English at the intermediate level, I can testify that intermediate students in grades seven and eight generally love improvisation. These grades often beg me to do more improvisations with them. In fact, it is an excellent way to begin or end a class. Students can improvise anything in poetry or prose, from events in short stories to real life situations. However, grade nine classes are more reluctant to engage in improvisation. At this age, they appear more self-conscious, aware of gender (with more physical separation between young women and men), and afraid of peer ridicule. With grade nine classes, I have found improvisations to be of limited use, which is why I have not included any in the "Facilitator's Guide to *Enfants de la rébellion*." I have designed drama activities that entail preparation time - mime and, in particular, role play.

However, improvisation can sometimes be used in grade nine. Some students willingly improvise the same historical situations mentioned above for mime. However, I affirm that it is generally better to give grade nine students preparation time. Otherwise their self-esteem may suffer, and hence their motivation. Improvisation at this level must be incorporated with utmost caution. When cooperative grouping and preparation are allotted for drama, grade nine students fare much better. In fact, cooperative grouping during drama not only promotes second language skills, but males and females work together in changing roles with students of varying ethnic and minority groups. This may affect student perceptions of minority groups and so-called "gender differences", deemed

by some to be merely stereotypes created in what is still mainly a white, patriarchal society (Kingwell, 1995). Cooperative drama activities such as role play may promote equality, social skills, and heighten social consciousness. Students often want to play a role that does not correspond to their gender. With the facilitator monitoring that stereotypes are not reinforced, this can be a valuable means of gaining insight into roles that society may still dissuade certain people from having. Valuable discussion, if handled non-judgementally, can arise should students unwittingly stereotype. Discussion, often involving brain-storming or journal entries, can heighten the idea of prejudice. For example, a female judge in post-reading activity #23, the trial of Julien Cadet or Jean-François Valois in *Enfants de la rébellion*, would allow a female student to participate in what is still an occupation almost exclusively dominated by men. A male might play a female character on Day 7, such as Rosalie when her brother, Julien, explains the governmental system to her. If either of these students stereotype, the class, in small groups, could then discuss from where preconceptions arise, give examples, and the consequences of stereotyping. This would be an excellent learning process, for it gets to the heart of social studies, i.e. studying society in an objective, analytical way that leads to greater social understanding and empathy.

Combining improvisation and mime in EFI grade 9 (and 7- 8) is both viable and fun. This technique may apply to language arts or any other FI course, and facilitators may use it with the "Facilitator's Guide to *Enfants de la rébellion*," at their own

discretion. Students can improvise new vocabulary words. Grade 7 - 8 students rarely have any problem with any sort of drama activity in my experience, and perhaps it is because grade 9 students are only asked to improvise a word, rather than a full sentence or situation, that they are more willing. One word is generally more simplistic, quicker, and easier to mime than a sentence or situation. Words to improvise can be of virtually any nature - nouns, verbs, adjectives, etc. This activity is an excellent warm up, end of class activity, review strategy, or technique to change pace and refocus attention in the midst of a lesson. Students enjoy it. For example, "Day 5" has an activity in "TASK #1" that combines mime with improvisation. The facilitator will quiz students on 30 new vocabulary items via mime of the vocabulary terms. One at a time, students will be given a vocabulary word from yesterday, such as "bouder", "fouiller", or "un sac à ouvrage", and the class will guess the meaning as different students convey meaning through actions, gestures, and facial expressions, but not verbally. This is an interactive and enjoyable way to begin class. Students practise social, academic, and all four language skills.

Role play, a valuable pedagogical technique, is perhaps best known to facilitators, and used more extensively in the *Enfant de la rébellion* guide. Role play gives students the opportunity to explore thoughts and feelings of characters by acting as if they were those characters (Caré et al., 1992). Students assume roles in the cooperative learning strategies they employ. For example, one person may be the *leader*, with the task of

directing the task for the group, such as by ensuring that each member has the opportunity to participate and offer ideas and opinions. The *encourager* has the role of giving feedback and positive comments to other members. The *time keeper* has to ensure that they respect time limits, to answer the question or problem within the allotted time barriers. The *secretary* has the role of keeping official notes on what is discussed and concluded, although each member may need to do this. The *secretary* may have the job of preparing the final copy on overhead transparency, bristol board, etc., for presentation to the entire class. The *observer* may have the task of objectively evaluating the group work dynamics, and is normally a member of another group to further this objectivity. The *speaker* has the role of verbally explaining the group's findings to the class using the final copy from the secretary. These roles fluctuate with each new activity, giving members shared responsibilities and exposure to different academic and social skills. Group and individual evaluation grids for group work are available in Appendix C. The high level of exchange that occurs in French enforces development of French language competence alongside acquisition of historic knowledge and application. Members in larger groups, as opposed to diads or triads, tend to speak French more often, perhaps because they can implicitly and explicitly help one another out when encountering linguistic or knowledge retrieval problems (Ford, 1991; Cicurel, 1994). During the *Enfants de la rébellion* (Julien, 1991) study, students normally work in groups of 4-6 members.

Role play can be combined with keyword mnemonics, as shown on "Day 7".

Some vocabulary was previously learned using the keyword mnemonic method and visual imagery on "Day 4". Students should understand other words through context and dictionary use. All students own a unilingual French dictionary, usually *Le Robert Micro Poche, Dictionnaire De La Langue Française* (Rey, 1993) and a *Bescherelle* (Bescherelle, 1980). This leads to more autonomous work skills, rather than having the facilitator as principal editor. Vocabulary items will be listed along with situations and characters from *Enfants de la rébellion*. Students will have twelve minutes to prepare a two minute skit and must consult the given pages for vocabulary comprehension and content/context. No notes may be used during the actual performance. Students may use any props brought by the facilitator, but excursions beyond the room are not recommended. Students will pull cue cards or slips, listing the number of participants and the skit, out of a paper bag. Groups should work in separate parts of the room. Then students are to sit quietly in front of the stage, while random groups act out their skits.

During "Day 7", the class moves to the resource centre, common room, theatre, gymnasium, or cafeteria stage if possible, anywhere that there can be a "stage". This added novelty contributes to a fun, relaxed, focused class atmosphere. During the resulting role play, some students may even experience a right brain cognitive shift and may want to discuss their experience afterward. The facilitator must explain the activity, and briefly repeat the social skills needed, such as polite cooperation with other students, doing one's best, accepting hints for improvement linguistically or otherwise, and how to

give constructive criticism. The facilitator should circulate, monitor, offer suggestions, use anecdotal notes, and praise as part of the cooperative learning experience. For each scenario, students must add authentic dialogue and use the vocabulary words listed, and show feelings, reactions, and gestures. They must elaborate on the situation and are encouraged to ad lib. They can personalize the skit, by assuming a different mood or accent than would normally be associated with the text. For example, they may want to do a scene as Star Trek, Y & R, This Hour Has 22 Minutes, Newfie style (in local dialect), etc., or they can stick more closely to the novel. Facilitators should illustrate by doing a segment of a scene themselves. Hamming it up may put students at ease and add to the desired relaxed atmosphere. For example, three people will use combined role play with keyword mnemonics to do the following skit:

Mijanou et Nicolas s'ennuyent. Ils demandent à Mammie s'ils peuvent fouiller dans le grenier. Finalement, ils trouvent les portraits et le journal. et se font un pacte (pp. 1-30).

Vocabulaire: (a) Quel temps moche! (b) éberlué (c) malice (d) fouiller

Students use the four language skills of speaking, listening, reading, and writing, as they communicate and plan, decipher word meaning from the novel context, dictionaries, and each other, and jot down notes on how to proceed in their skit before finally performing.

An advantage of role play, as with improvisation and mime, is that it allows FI students to practise paralinguistic communication (Gaudart, 1993). This depends on the

facilitator knowing the correct gesture in French and students being taught the gesture. Simulations differ from role play in that the student remains the same while reacting to a dramatic situation. However simulations are often part of role play, and vice versa, so the distinction is not important. In addition, role play can be a useful learning strategy for it often requires the participants to engage in elaborative interrogation (Seifert, 1993; Elder 1993). Before students assume a role, they should answer the following elaborative questions - *Qui? Quoi? Comment? Pourquoi? Où?* and *Quand?* This should lead to enhanced learning and performance. In addition, role play offers many occasions to write (Caré et al., 1992). Students can discuss and write their answers to elaborative-type questions before engaging in role play, or they may role play and then write a journal article about their experience, or opinions and ideas generated. Students can write texts which they can then act out in role play, such as newspaper articles, poems, letters, fables, and critiques. The “Activités post-lecture,” outlined in the *Enfants de la rébellion* guide (Appendix B), provide many dramatic role play opportunities, all involving meticulous preparation and following the writing process, especially the following activities:

2. Faites semblant d'être Rosalie ou Julien Cadet. Expliquez quelques événements importants des derniers mois. (1-2 personnes)
5. Ecrivez une scène théâtrale basée sur deux ou trois chapitres tirés du roman et faites la performance devant la classe. (2-5 personnes)
7. Montez un spectacle de marionnettes basé sur une partie de l'histoire qui contient beaucoup de suspense. (2-5 personnes)

8. Ecrivez 2-3 articles de journal, du même style que l'auteur, 10 à 30 ans après le 21 mai 1939, comme si vous étiez Rosalie Cadet, et en vous tenant compte des révélations de la conclusion. (1 personnes)

9. Vous êtes journaliste pour 'Le Gaboteur'. Ecrivez une critique littéraire sur *Enfants de la rébellion*. (1 personne)

13. Jouez le rôle d'Isidore ou de François. Expliquez comment vous avez courtisé Rosalie, pourquoi elle vous a rejeté, et ce qui est devenu votre vie lors de cette réjection. (1-2 personnes)

18. Faites une biographie de Louis-Joseph Papineau et/ou de William Lyon Mackenzie. Faites semblant d'être une de ces personnes et racontez votre vie. (1-2 personnes)

Other than the written "rédaction" of each project, three hundred and fifty to five hundred words for each student, students must each do a 3-5 minute presentation to the class. The presentation is not simply reading the project out, but presenting dramatically and communicatively. At least two 3 - 5 minute speeches are required per year according to the *Français 7 - 8 - 9 Arts langagiers: Programme d'études, Interim, Language arts: Curriculum Guide*, (Newfoundland and Labrador, 1995, p. 66). As well, this activity, along with journal articles, satisfies the annual minimum of producing at least 6 pieces of writing ranging from two hundred to three hundred and fifty words. In role play, such as the activities outlined above, students actively use all four language skills (reading, writing, listening, speaking), which should lead to improved French language competence, learning of history, and most objectives outlined in the *Enfants de la rébellion* guide.

Benais (1995) suggests an excellent role play activity that fits wonderfully with the joint language and historical objectives of the *Enfants de la rébellion* guide. She outlines how to have the trial of a character in a tale, novel, etc. (Appendix C). This activity has several advantages. Not only to students plan everything themselves, thereby developing language and social skills, they must learn about the government system, and then apply this knowledge. They would need to research and play the following roles: *juge, les avocats de la défense, les avocats de la couronne, les témoins oculaires, les témoins de moralité, l'accusé, les reporters de la télé, les journalistes*. Various activities, depending on roles, involve the primary task of choosing roles, preparing cases, the dialogue of the judge, witness dialogues, and initial and final arguments. In the *Enfants de la rébellion* guide, students will also be required to prepare a written play using the writing process, with each student writing about three hundred and fifty to five hundred words. Students have ample time to prepare whichever post-reading activity they choose on *Enfants de la rébellion*, approximately seven periods, or as needed, meaning a ten to fourteen day time limit, including outside class preparation and week-ends. Benais suggests that one period can be devoted to preparation of the trial, including researching. However, my students will need about three periods for research and writing the first draft, since major evaluations will be both oral and written.

The role play trial itself should take about 40 minutes. Another twenty minutes can be allotted for the jury to deliberate. If facilitators should wish to cut this part down,

they can simply have one student give a verdict rather than have a deliberation. In the *Enfants de la rébellion* guide, this will probably be the case. I want to expose students to other post-reading activities that have valuable lessons, such as on conflict, stereotyping, expressive poetry writing, a marionette show, comparative analysis with another novel, etc. Given that a typical grade nine FI class has about twenty-five students, experience would have me limit the group to eight to twelve participants, rather than almost the entire group. Some will be more interested in other activities, and larger groups may make the cooperative planning too complicated at this point. I would divide this activity into two components - the defence and the prosecution. The prosecution and defence would work independently, just as they would in a real life trial situation. The whole role play scenario could be video taped and replayed for self-evaluation. A listening exercise could be incorporated, such as a "True/False" questionnaire or a cloze passage. An innovative idea might be to invite a former French student of mine, a federal court judge, to preside, since he is very enamoured of French and loves to communicate. Also, the class could take a field trip and tour an actual court room with a French speaking guide or judge.

The actual role play need not correspond perfectly to the written play in linguistic form. Students may spontaneously modify language when performing, as occurs in all authentic communication. Moreover, role play permits students to exercise formal oral French, whereas in the normal run of the day, they usually use "tu" in more casual oral

communication. New idiomatic expressions and vocabulary could also be actively practised. The practising of “vous” could very well strengthen their oral proficiency. They will conduct all activities, reading, writing, speaking, and listening, in French. Students’ productive skills, grammatical and sociolinguistic competence, can improve. Students can be very creative about language, costume and prop design. The enjoyment of the activity should lead to increased intrinsic motivation.

Elder (1993) claims that role play helps students negotiate, participate in an informal conversation, respond to a request for information, and express themselves in various lifelike situations, such as when one is confused or finds something unjust. This correlates to the *Français 7 - 8 - 9, Arts langagiers: Program d'études, Interim, Language Arts: Curriculum Guide* (p. 78, 1995), in which the four types of discourse are outlined. In grade 9, 40% of the curriculum should be for *discours poétique/ludique*, 15% for *informatif*, 30% for *expressif*, and 15% for *incitatif*⁶. Role play, improvisation, mime, and dramatic communication, can all be used within this context, as they are in the *Enfants de la rébellion* guide. The infusion of drama techniques into FI proves Omaggio’s (1986) propositions that language can be used in a variety of contexts to express one’s meaning, interactively communicate, facilitate authentic language usage,

⁶The intermediate FI language arts interim guide will probably be revised and published in June - July, 1997, so that there will not be specific percentages for each “discours”. Instead, “The program emphasizes a balanced emphasis on the types of ‘discours’ in student oral and written expression” will more likely be the finalized statement.

cover a wide range of language functions, and become more linguistically accurate.

Indeed, drama techniques need not be limited to the English stream or French language arts. History, science, religion, health, and other FI subjects can also greatly benefit.

Dramatic communication in FI can contribute to new and improved strategies within the communicative framework.

CHAPTER 3

COMBINING JOURNAL USE WITH HUMAN LEARNING STRATEGIES IN THE INTERMEDIATE EFI PROGRAM

Journals have long been a required part of the English intermediate program (*English: The Intermediate School Teacher's Guide*, 1986, pp. 15-17). However, the transition of journals to intermediate FI, including subjects other than French language arts i.e. social studies, science, and health, has been stagnant. I am acquainted with many FI facilitators across Newfoundland and Labrador, and I have yet to encounter a colleague who uses journals in the intermediate school. Although the new *Français 7 - 8 - 9, Arts langagiers; Program d'études, Interim; 1995* mentions journal use as a medium in second language acquisition for developing the four language skills (reading, writing, listening, speaking), journals are not discussed in any depth. Nor are journals mandated, or as widely used, in FI curriculum or evaluation procedures, to the same extent as they are in English. This leaves FI journal implementation in a predicament. If FI educators have not been exposed to the English language arts curriculum, as is mostly the case given that many FI facilitators are French specialists in their schools, they will probably be in the dark regarding the applications and values of journals. Thus, they will likely be reluctant or unprepared to implement journals into FI language arts, or any other FI course, especially if they must rely on hearsay from English stream colleagues who may discount journals, not fully cognizant of their pedagogical possibilities. Despite the

widespread deficiency of journals in the intermediate FI programs in Newfoundland and Labrador, advantages of incorporating them into FI curricula are manifold. Furthermore, history is sometimes rated by FI students as the least interesting subject in school (Shemilt, 1987). The response journal I propose should build more enjoyment and motivation for students, coupled with metacognitive and cognitive strategies to enhance learning.

Metacognition, a term coined by Havell (1976), means knowledge and awareness of one's own cognitive processes and the ability to actively manipulate these processes (McCrindle & Christensen, 1995). Metacognitive strategy knowledge constitutes knowledge necessary to do a task, whereas a cognitive strategy is an activity that helps an individual attain a cognitive goal. Metacognitive strategies help in the selection, monitoring and control of cognitive strategies. Cognitive strategies include rehearsal, organization, keyword mnemonics, elaborative interrogation, imagery, summarizing, analogies, and concept mapping. Wittrock (1989) discusses metacognition within a model of generative reading comprehension that includes four major components. Firstly, the reader's *generation* of relations between the parts of the text and between the text and experience or knowledge occurs. Secondly, these active *relations* involve motivation, or a willingness to put effort into reading and to attribute success and failure to this effort, and not to personal incompetencies or external factors. Thirdly, *attention* should be generated to pertinent texts, related stored knowledge and experience. Fourthly, *memory*,

comprising misconceptions, metacognitions, experience, and abstract knowledge, completes the model. A learner must actively construct meaning in order to comprehend.

Wittrock (1989) discusses learning as an active cognitive process and clarifies that comprehension is integral to reading. Comprehension involves neural systems generating signals, strategies and plans that interact with one another and memory to create meaning. Learners comprehend through experience and their complex interpretations and organization of experiences. Learners use such elements as ideas, plans, strategies, and goals, and actively learn through attending, selecting, and constructing meaning and knowledge from stimuli and experience. Good readers comprehend by constructing relations between the parts of a given text and between the text and what they know, believe, and experience.

Weinstein and Mayer (1986) suggest that learning occurs when the learner uses learning strategies and that educators can teach learners how and when to engage in learning. They portray elements in the teaching-learning dynamics that enhance learning, of which comprehension is central, such as basic and complex rehearsal, elaboration, organization, monitoring, affective and motivational strategies. Weinstein and Mayer (1986) also consider an encoding process involving selection and acquisition (how much is learned) and construction and integration, or what is learned and how it is organized. This is similar to Wittrock's (1989) attending, storing, organizing and elaborating.

Therefore, Weinstein and Mayer (1986) discuss selection, acquisition,

construction, and integration while Wittrock (1989) addresses generation, motivation, attention, and memory. Both theories involve noticing information, integrating it with old knowledge and experiences, making consequent adjustments, with the newly learned knowledge and changed perspective becoming part of the person's long term memory and current perspective in an internalization process. Students adjust their schema and perspective (Goetz et al., 1983) as they learn. The EFI response journal I recommend embraces these concepts.

Berger's (1996) student reader response journal, integrates ideas similar to those of Wittrock (1989) and Weinstein and Mayer (1986). Her categories of *noticing*, *questioning*, *feeling*, and *relating* in particular, encourage students to engage in an active cognitive process:

a) *Noticing*: examples: Do you notice any changes in the protagonist? Do you notice any repeating patterns? Do you notice any significance in the titles of the chapters you have read?

b) *Questioning*: examples: Do you question any decisions a character has made? Do you question whether the author realistically presented a certain character or situation? Do you question whether an event in the author's life may be reflected in the novel?

c) *Feeling*: examples: Does any part of the book make you feel scared, happy, curious, or frustrated? Which part and why? Have your feelings changed toward a certain character? Why?

d) *Relating*: examples: Does something in the book remind you of anything from your own experience, a movie, television program, song, or another book? Discuss this relationship.

She asks students to talk about one or more of the following points after every two chapters. She collects and responds to the journals from time to time and gives clear directions as to expectations and due dates. Berger's students became more comfortable, confident, and competent in meeting the challenge of uncovering the meaning in novels since using her guidelines. However, as already stated, cognitive strategies will be assimilated with concepts of Berger's student response journal (1996).

One of the reasons why journals have not become more widespread in FI may be due to faulty implementation by teachers in the English stream, and the ensuing bad reputation they receive. Literature journals, if implemented in a formalistic, structured way with an onus on evaluation and little interaction between peers and the facilitator, may cause students to become disenchanted, bored, and write short answers that show little comprehension. Students will often write plot summaries as opposed to showing

true understanding. On the other hand, reader response journals can help students become more involved with literature and history, fostering greater understanding and enjoyment. FI teenage readers need to write about what they notice, question, feel, and relate to (de la Luz Reyes, 1991; Berger, 1996) in a more transactional environment.

In order for success to be achieved using the EFI response journal, cooperative learning and discipline are a must in history class (Albert, 1989; Kagan, 1992). Educators must be facilitators as opposed to traditionalists who lecture incessantly (Richards & Rodgers, 1986). Facilitators foster communication in the classroom between students and the activities undertaken. They are also monitors and active participants within the learning groups, as well as resources, organizers, and learners themselves, ready to adapt and promote a positive learning environment as required. Students actively participate in group work and help each other learn. Indeed, by allowing students to regularly work in groups and use French in a variety of ways, meaningful communication becomes the focus in the classroom. Students can build upon their language acquisition in multidimensional contexts (LeBlanc, 1990).

Integrating cooperative group work, Berger's (1996) *noticing, questioning, feeling, and relating* with learning theories (Wittrock, 1989; Weinstein and Mayer, 1986), and a number of learning strategies (keyword mnemonics, elaborative interrogation, imagery, summarizing, analogies, and concept mapping) results in the conception of a second language journal. The title, an acronym and keyword mnemonic device that will

be taught to students in simplified terms, relates the goals of the second language response journal - *AHEM*:

A - *Autonomy, Learning & Automaticity*: improvement in second language grammar,

spelling, sentence structure, vocabulary development, writing fluency, and sense of audience and voice (Atwell, 1984; Calkins, 1986; Graves, 1985; de la Luz Reyes, 1991).

The enhanced noticing, negotiation, and scaffolding should eventually lead to increased knowledge in the declarative memory being transferred to procedural memory, where it becomes *automatic*, and may also generalize to oral and aural skills. Automaticity (Gatbonton & Segalowitz, 1988) entails the ability to understand and express oneself without hesitation, and is a measure of high fluency in second language.

H - *History*: enhanced learning of historical events and facts, coupled with better insight into character, plot, objectivity and subjectivity, chronology, universal themes and lessons.

E - *Experience*: students will respond emotionally, physically, socially, and intellectually to journal questions (Hullen & Lentz, 1991; Kagan, 1992) in a communicative, cooperative context emphasizing individual accountability. They will

relate new knowledge to knowledge they already possess (experience), and construct and produce new meanings (Weinstein and Mayer, 1986; Wittrock, 1989).

M - Metacognition: according to McCrindle & Christensen (1995), journal use coupled with metacognitive and cognitive strategies leads to more sophisticated conceptions of learning, greater awareness of cognitive strategies, construction of more complex, related and integrated knowledge structures, and better academic performance. Students will improve their own organization, monitoring, personal cognition and learning.

The resulting "AHEM Paradigm" may be accomplished by a student via cooperative learning techniques, such as the popular dyads, triads, and jig sawing, and the less known TTYPA, Paired Partners, Think Aloud, Forced-Response/Wraparound, and Total Group Response (Fogarty, 1990), which serve as pre-writing and peer editing strategies.

Turn To Your Partner and . . . (TTYPA) does away with the passive, lecture method and is much more interactive. In FI, students would turn to each other and explore personal observations about the topic. Because of partner expectations, there is added motivation to contribute. Simply by articulating their ideas to each other, students seem to learn better, and they will be using French, thereby improving their second language.

Paired Partners: Think Aloud has one student becoming the problem solver and

the other being the monitor. The problem solver verbalizes solutions to the problem and the monitor adds to the self-talk of the problem solver with pertinent questions, such as, "Does that make sense?", "Is there another solution?", etc. This cooperative learning strategy, employing self-talk and monitoring, induces the language learners to find solutions to a problem in a subject such as social studies or science, using French. Self-talk can lead to improved cognitive functioning or reasoning (Seifert & Wheeler, 1994), in addition to the language and knowledge gains.

Dyads: Think/Pair/Share is another useful cooperative strategy for FI students. After the facilitator poses the question, students spend 10 seconds in silence. Then they pair with another student and share their ideas. This challenge of expressing oneself clearly to another in French should lead to increased communicative competence (Archibald & Libben, 1990, pp. 91-111). Not only that, the initial reflection before sharing, coupled with the internalized cognitive adjustment as students get feedback and ideas from another, causes students to engage in a generative process of comprehension. Once students have comprehensible input (Krashen, 1981), they have integrated new information into existing cognitive schema, made adjustments to these schema, and actively learned (Wittrock, 1990), as befits communicative language learning in a second language context.

Triads: Observer Feedback involves groups of three, with standard pair work and the addition of an observer. The impartial observer, who is not a member of the group,

has the metacognitive task of observing exchanges between the pair and providing feedback. For example, the observer might record questions which are “minces” or “grosses,” meaning questions that require monosyllabic answers such as “Oui,” “Non,” or “Peut-être,” as opposed to questions that generate more cognition and the search for meaning, such as “Comment est-ce que Martin peut être considéré comme un héros quand il s'enfuit de chez lui? Les héros, ils font face à leurs problèmes, non?” This interactive relationship between members of the triad promotes the need for communication and comprehensible input/output in French.

Forced-Response: Wraparound may be initially begun as a journal entry. For example, a question in grade 9 EFL tying in with the French language arts curriculum, might be “Qu'est-ce que la vie?” Students are given a moment to reflect, then they write the question in their journal. Afterward, students respond in turn around the classroom, and the initial ideas take on new dimensions. Students can pass if they want to, but are encouraged to use this option judiciously. This design effectively monitors student reactions, generates fresh ideas and perspectives, and students often construct rich answers.

Total Group Response is a wonderful activity for adolescent students. Students are asked to indicate their agreement or disagreement via an imaginary or tape drawn graph. They physically stand on the graph in the area that corresponds to their opinion. Students are encouraged to rethink, modify, and give feedback regarding their opinions.

They can switch places on the graph as the activity progresses. Not only does this activity provide physical activity that is often needed for adolescent (and adult) learners, students can become more metacognitively conscious of their own decision-making process, negotiate meaning and even form as they prepare written reports.

The combination response/literary/learning journal may work for any type of fiction or non-fiction, although in this case, *Enfants de la rébellion* will be the primary source. The facilitator would normally collect journals after about every two or three entries. Students would have to do an entry after every 2 chapters, with some choice. Cooperative learning techniques would be coupled with the following metacognitive/cognitive learning strategies: keyword mnemonics, elaborative interrogation, imagery, summarizing and analogies, concept mapping, Berger's model (1996), and self-instruction.

Keyword mnemonics (memory-enhancing) enables us to associate two or more things together in order to remember them (Levin, Shriberg, & Berry, 1983). For example, cognates similar in English and French may enable a learner to remember a new French vocabulary word, such as in the example "le gouvernement" meaning government, or the French verb "s'empreser", meaning to hurry oneself, by thinking of being "pressed" for time in English. Likewise, German words may be recalled using keyword mnemonics. For example, "Guten tag!", or "Hello/Good day!", might be recalled by picturing a group of children greeting one another and then playing tag on a bright, sunny

day. Thus, the dual elements of the greeting (Hello!/Good day!). are enhanced along with the added connection to the "Tag" part of the phrase, meaning "day".

Technical and scientific words, people and their accomplishments, and places may also be remembered due to keyword mnemonics. In one study, a passage told students about Charlene McKune, famous for owning a counting cat (Levin, Shriberg, & Berry, 1983). Students were given the keyword "raccoon" for the surname "McKune". Then a picture was shown of a cat counting raccoons jumping over a fence. Students tended to remember the person and the accomplishment better using this strategy. This strategy may be particularly valuable to my EFI social studies students in grade nine, for problems encountered are often not so much of comprehension but rather memory of specific factual concepts. Students could learn peculiar vocabulary by first thinking of a word in English or French that is similar, then picturing the actual thing. For example, Day 4 in the guide on *Enfants de la rébellion*, contains a task with about thirty vocabulary items. The activity is to use keyword mnemonics with a jigsaw activity, in order to learn this new vocabulary. The facilitator could use this activity, or a similar one, as a journal entry. Students could use their five vocabulary items as their entry. For example, the students who had "Liste 1: Quel temps *moche*! (P. 11), menu (e) (p. 12), malice (p. 12), éberlué (e) (p. 12), fouiller (p. 13)" would write keyword mnemonics and illustrations in their journal. For the expression "Quel temps *moche*!", they might picture and draw an Eskimo in a dog sled race during lousy weather, screaming "Moche! Moche!" which resembles

"mush". They therefore make the connection that "moche" means "mauvais", "bad", or "ugly".

Elaborative interrogation may be useful in helping students remember facts contained in prose passages (Seifert, 1993). As Wittrock (1989) suggested, students need to engage in generative cognition and build relationships between new ideas and prior knowledge. *Why* (Who, what when, where, why and how?) type questions may aid in accomplishing this goal. Especially in paragraphs that have a main idea supported with details, this strategy may be very useful for remembering fact.

In a study called "The effects of elaborative interrogation with prose passages" (Seifert, 1993), students in the elaborative interrogation group had more success learning facts than those who only underlined main ideas. Many facilitators and students use this strategy for basic reading comprehension and retention, and students can be taught to use it, as with the other strategies. Elaborative interrogation has practical applications in both language arts and social studies class for it appears to help students focus on specific textual details, thereby engaging them in a generative process of comprehension. In a novel such as *Enfants de la rébellion*, students might be asked to complete a journal entry on an event or person, such as Papineau, or "la bataille à Saint-Denis", using *Why* type questions. The paragraph could take the form of a short biography when dealing with a historical person. As a journal entry on Ch. 3-4, students could employ elaborative interrogation on one of the following historical figures, (a) Patriote Louis Marcoux (p.

41) or (b) Papineau et les 92 Résolutions (p. 52). They would have to apply the *Why*-type questions (Who, what, when, where, why and how) in French: *De qui s'agit-il? Que fait-il? Quand est-ce qu'il le fait? Où est-ce qu'il le fait? Pourquoi le fait-il? Comment le fait-il?* Students could choose between events using elaborative interrogation, such as (a) *Discutez de la bataille à Saint-Denis ou de celle de Saint-Eustache en répondant aux questions suivantes: Qui y a participé et qui a gagné? Que s'est-il passé? Quand est-ce que la bataille a eu lieu? Où est-ce qu'elle a eu lieu? Pourquoi est-ce qu'elle a eu lieu? Comment les deux côtés se sont-ils défendus?* This could be a journal entry for chapters 7-8.

Imagery is also a valuable cognitive strategy that may be used in journal entries. According to Seifert and Lake (1992) and Pressley (1976), learners may benefit from imagery training and instruction. When students are exposed to passages and asked to use imagery, or associations with taste, smell, touch, hearing, and visual representations, they often retain information better. For example, in one instance students were directed to create a mental picture of a hungry man getting into a car (Seifert and Lake, 1992). Compared to a control group, they remembered the sentence better. There may be interference, of course, from student misconceptions or lack of experience, such as in asking students to remember animal facts by picturing animals they are unfamiliar with. Therefore, the facilitator must try to monitor this, in addition to student self-monitoring.

In the *Enfants de la rébellion* guide, students may be asked to listen while the

facilitator or peer in a cooperative learning group reads an especially poignant passage from the novel. Students may even close their eyes, or put their head on the desk, while music that is complementary to the mood is played. From chapters 5 - 6 for example, pages seventy-one, seventy-seven, eighty-eight, or ninety-seven could be used for powerful visual imagery, followed by a journal illustration, and a caption with the page number indicated. Fourteen to fifteen year old students often like to have their art work displayed, so the resulting pictures could be pinned to somewhere prominent in the classroom, such as a bulletin board, so that others can admire. This may also reinforce learning and aid in motivation.

Students may use the strategies of **summarizing and analogies** to increase their learning, particularly when they apply their new knowledge to previous experience (Wittrock & Alesandrini, 1990). This seems to support Wittrock's model of generative learning. For example, the generation of summaries and headings for paragraphs of a narrative text by sixth graders increased reading comprehension and retention by 100%, compared to a control group. Likewise, an activity I find useful in teaching junior high school novels in French and English, is having students create titles for chapters and explaining why, which also weds itself to elaborative interrogation. Analogies between texts and learners' experiences also improve retention and comprehension (Vosniadou & Schommer, 1988). Research comparing comprehension and memory of information, teaching adults using analogy-based models, and children to control groups supports this.

Both journals #1 & 2 in the *Enfants de la rébellion* guide make use of summarizing and analogies:

JOURNAL #1: Recall and summarize the main concepts discussed in French class today (historical fiction, drama, journal writing, history, goals, and evaluation in education/life, & cooperative learning). Write this on the board or have ready on an overhead transparency. Bring pencil case with art supplies (ruler, coloured leads, glue, scissors, etc.).

JOURNAL #2: (a) Décrivez la bataille commencée au Doric Club en vous référant au roman (pp. 89-90), au texte (p. 132), et aux notes (Appendix A). Qu'est-ce qui montre des préjugés contre les Fils de la Liberté selon le conte rendu de Rosalie? (b) Faire une analogie similaire de votre expérience personnelle, de la télévision, du cinéma, de la littérature, ou d'un groupe minoritaire qui démontrent ce genre d'injustice.

Analogies and summarizing can help learners acquire information from expository texts, such as many of the journal articles narrated by Rosalie Cadet in *Enfants de la rébellion*. Students apply the already known and familiar in a kind of mapping process (Vosniadou & Schommer, 1988).

Concept mapping is another cognitive strategy that may be used extensively by second language learners. Novak, Gowin and Johansen (1983) affirm that concept mapping is a worthwhile tool in facilitating meaningful learning. Learning is meaningful when learners apply new concepts to already possessed knowledge and experience (Wittrock, 1989). A simple concept map might be a time line for events in a story or novel, or a simple map for a character sketch. Many concept maps may be used in the writing process as a pre-writing activity, but they have equal worth as learning and

review strategies. For example, a simplistic concept map of a character in *Enfants de la rébellion* that could be used as a journal entry after Chapter 9 or the conclusion might resemble this:

Rosalie

-----17 ans
-----moins arrangée qu'Emélie/ordinaire
-----caractère
 -débrouillarde
 -sérieuse

This particular concept map could be used after chapter 9 or the conclusion, or as a brainstorming activity for a more detailed character sketch such as the one on Day 14, Task 2, Appendix B (*Portrait physique et mental de Rosalie*). Another type of concept map to be used at the end of a novel unit is a hierarchical pyramid (*Pyramide d'histoire*, Appendix B) with blanks requiring specific words dealing with plot and character, that may be used for a student book report form or as a tool for developing awareness of conflict, plot, suspense, etc. Both the *Portrait physique et mental de Rosalie* and the *Pyramide d'histoire* are included in the student journal.

Likewise, a concept map along the lines of the Vee map strategy that could be used as a journal entry is the formative work sheet entitled "Le Rôle des femmes dans *Enfants de la rébellion*" (Appendix B), with the categories of page number, references, connotations, and personal comments. Students are given this sheet during the second day

of the unit, and must reply to these categories when indications arise concerning the role of women in the novel. In groups, students verbalize their ideas, plans, ways of organizing, etc. Then members present their final product to their group and verbalize what they had learned. At the end of the unit, this work sheet is included as a journal entry and discussed with the whole class, as well. When quizzed in class, students should retain the information better than using straight forward written content questions. Concept mapping can take many forms, including the Vee map strategy, and should be useful in contributing to second language acquisition.

Another example of using concept mapping as (part of) a journal entry in the *Enfants de la rébellion* guide is as follows:

JOURNAL #4: Do a pre-writing activity, such as a web, on the following journal questions tonight in your exercise book 'brouillons.' You will also have a few minutes tomorrow to discuss it with classmates and 35-45 minutes in the computer lab to peer and self edit, and prepare final copies of all journal #1- 4 entries to date. We must read chapter 8 silently tomorrow, too. Be sure to edit carefully "le genre, l'imparfait, le passé composé, et les homonymes." Bring le *Micro-Robert* and le *Bescherelle*. Use *French Grammatik* on WP if you want.

- (a) Avez-vous été étonné(e) iorsque Rosalie a tué l'habit rouge à la page 106? Pourquoi ou pourquoi pas? Quels indices précédents (foreshadowing) ont peut-être prévu cet événement? Expliquez-les.
- (b) Y-a-t-il des circonstances dont quelqu'un a le droit de tuer quelqu'un d'autre? Lesquelles?Que feriez-vous à la place de Rosalie?

This entry, in fact, combines a concept map with elaborative interrogation and Berger's relating to personal experience and feelings, which clearly reflects learning theory

(Weinstein & Mayer, 1986; Wittrock, 1989) and supports second language acquisition and learning of historical concepts.

Berger's model (1996) can also be used to enhance learning as part of the student journal. Berger's component on "*Feeling*" relates closely to the strategy of analogies as cognitive strategies. Berger asks her students the following types of questions, which are applicable to journal use in the second language classroom:

Does any part of the book make you feel scared, happy, curious, or frustrated? Which part and why? Have your feelings changed toward a certain character? Why?

A similar example of "les sentiments" or feelings as a basis for a journal entry in *Enfants de la rébellion* guide would be journal #3:

(a) Comment vous vous êtes senti (e) aujourd'hui pendant les activités de rôle de jeu? Vous en avez tiré de bons sentiments intérieurs ou non? Pourquoi ou pourquoi pas? (B) En plus de votre réponse écrite, expliquez ces sentiments dans une strophe poétique ou à l'aide d'un dessin abstrait de votre création.

Part (b), with its possible "dessin abstrait" or abstract drawing, also prevails upon imagery training. Learning strategies can easily be combined, and may be more interesting and effective when you do so in journal entries or other class activities.

Berger's "Noticing" can also be used for journal entries. Berger asks students if they notice any changes in the protagonist, any repeating patterns, and any significance in the titles of the chapters they have read. In journal #5 ("Portrait physique et mental de Rosalie"), students have to complete a character sketch. The introduction is already

written in order to show students how to write one well. Then they must *notice* changes in the protagonist and plot throughout the novel in order to complete the character sketch in groups and effectively write paragraphs on Rosalie's main traits. This character sketch, combining Berger's principles with cooperative learning (self-instruction and peer instruction), is counted as a journal entry. Several times throughout the novel unit, students are asked to interpret chapter titles, too, which could help comprise the journal.

Metacognition and self-instruction are also valuable in creating an effective second language journal. It is of paramount importance to recognize that learners may be taught to be more strategic, and hence to be better learners. Brown and Palincsar, in their article "Inducing strategic learning from texts by means of informed, self-control training" (in preparation), recognize the roles of prior knowledge and active, generative cognition in the learning process. However, one must also consider metacognition, learners' ability to understand the *how* and *why* of their cognitive processes. Learners may need to be implicitly taught which strategies to use, and why they should use them, since so-called "poorer learners" may show little generalization or transfer of learning strategies. Throughout this guide on *Enfants de la rébellion*, learning strategies are used. It is up to the facilitator to explain these to the class, and why they are beneficial. For example, Day 7 refers to Wittrock's (1989) generative processes of comprehension and the importance of relating new knowledge to old. Do not underestimate students. When you explain this theory to them, they will understand. Facilitators should also verbally

model the thought processes involved in choosing a learning strategy regularly. For example, facilitators might verbally model why they chose a concept map as a pre-writing activity, as opposed to elaborative interrogation, as the beginning step in a character map. Students should be encouraged to verbalize their selection processes within their groups, and to discuss their choices. This may lead to improved metacognitive abilities (Seifert & Wheeler, 1994), a characteristic of successful learners.

In fact, metacognitive instruction or training should entail careful examination of the task, identification of strategies that could be useful, feedback from the educator about the use and result of using these strategies, and teaching the student to monitor these strategies (Palincsar and Brown, 1987). For example, the facilitator may model questions and encourage students to do the same. When the question is answered, the educator models a new question based on a student's suggestion, prompting students to do likewise. This sort of verbalization causes students to engage in other strategies, such as summarizing and making analogies. Success is reinforced, through praise, for example, and metacognitive strategies are modelled and learned. Another example could be identifying elaborative interrogation (Seifert, 1993) as a useful tool in understanding prose passages. Once a facilitator models these strategies out loud, students will certainly start to do the same. Self-instruction is an especially useful technique for helping students study more effectively for tests or exams, such as the test on *Enfants de la rébellion* (appendix C). Metacognitive self-instruction and modelling should be consistently

practised by facilitators and students during the *Enfants de la rébellion* unit until they become natural.

Student might use more than one strategy to comprehend the factual information in journal entries, such as imagery (Pressley, 1989) and elaborative interrogation together (Seifert, 1993). Through not only visualizing the prose passage, but also asking questions such as *how* and *why*, students might actively monitor and participate in their proper learning. Implicit facilitator feedback for so-called "poorer" learners may improve their use of strategies and learning (Palincsar and Brown, 1987). Ideal cognitive skills training should involve skills, self-regulation, and awareness training, as well as facilitator intervention as needed. Verbalization is an invaluable strategy in itself for teaching a variety of strategies, tasks, skills, etc. For example, by training students in the SQ3R study method and actively verbalizing the various steps and giving examples in the classroom, students tend to comprehend how to use this strategy better themselves. They may whisper aloud during review periods as they rephrase headings and sub-headings to ask themselves and others questions, derive main ideas from paragraphs, journal entries, etc. Students may verbalize as they study the new keyword mnemonics in the *Enfant de la rébellion* guide. The *fiches d'auto évaluation* (Appendix C) for journal entries one and six integrate cognitive self-instruction with cooperative learning and history goals within the guide on *Enfants de la rébellion*. Self-evaluation sheets induce students to actively monitor their own learning and improve upon their learning strategies, whether for

journal entries or other activities.

Appendix C contains an evaluation grid for facilitators entitled "*Professeur: évaluation du journal*". The journal can be counted in both history and French since many of the second language goals in each overlap. Fifteen points are allotted for actual written journal entries that require analogies, summarizing, concept mapping, elaborative interrogation, imagery, keyword mnemonics, noticing and feeling, and metacognitive self-instruction. Five points, or a quarter of the total of twenty, are allotted for submitting all self-evaluation and group evaluation sheets from Appendix C. The cooperative learning techniques further contribute to motivation and the development of autonomous editing skills, also a metacognitive strategy.

Relating old knowledge to new knowledge, noticing, feeling, and employing learning strategies, may lead to improved French language skills (reading, writing, listening, speaking). Journals are an ideal medium to implement these strategies. Using cooperative strategies in a communicative context, the AHM journal model may well be a useful tool for second language educators in subjects not confined to language arts or history, such as religion, health, etc. The journal from the *Enfants de la rébellion* guide would by itself satisfy, and surpass, requirements of the *Français 7 - 8 - 9, Arts langagiers: Programme d'études, Interim, Language arts: Curriculum Guide*, (Newfoundland & Labrador, 1995, p. 67), which stipulates a minimum of six pieces of writing ranging from 200-350 words spread over a year. This novel guide is only for a

few weeks, but the journal could be continued throughout the term. Students normally produce quality journal entries, since class time is allotted for the writing process and editing. Facilitator expectations are made clear to everyone and journals are regularly collected for prompt and consistent feedback. Students are permitted to redo articles that need work. Since this type of journal is almost fail-safe, student motivation is enhanced, contributing to improvements in self-esteem and in attitude toward history and French language arts. Students look at their completed journals, typed on computer, with illustration, pictures, and personal insight, with obvious pride. The facilitator must write appropriate comments, such as "I'm really proud of you", "The sky's the limit!", "You sure are clever!", "When you put your mind, to it, anything's possible?", "I sure am glad you're my student!", etc. These somewhat mawkish comments are huge motivators for intermediate students.

In summary, the AHEM journal contributes to metacognition and empowers students. Students are recognized and encouraged for doing quality work and showing their learning in innovative, concrete ways in which they can all be successful. Educators should not be surprised if some of the so-called "wall-flowers", "lower-achievers", or students with "behavioural problems" show depth, sensitivity, and creativity previously untapped or overlooked. Journal use in French immersion, with the impressive potential learning benefits, requires further research.

CHAPTER 4

A COMMUNICATIVE FRAMEWORK USING COOPERATIVE LEARNING

Among the methodologies used to attain grade nine history goals in FI are those in the English (pp. 94-95), French Immersion (pp. 239-240) and social studies (pp. 123-124) sections of the *Program of Studies* (1995-96). Language elements should be taught within the context of topics and themes meaningful to students. Students should practise autonomous and peer editing skills to produce correct written and oral French. A communicative approach permits students to acquire French as naturally as possible through studying various subjects in school, such as history, in French (Krashen, 1984). Children learn better and become better learners when engaged in a communicative approach entailing cooperative learning groups (Ashby & Lee, 1987; Rottier & Ogan, 1991). The "Facilitator's Guide to *Enfants de la rébellion*" embraces a communicative approach with an emphasis on cooperative learning.

French immersion facilitators vary greatly in their approaches to curricula (Netten & Spain, 1989; Netten & Planchat-Ferguson, 1995). Some might take an analytic approach to a history, while others might take a more thematic and holistic route. Some facilitators might use a traditional lecture method with little class interaction, while others may want to try more modern and effective methodologies involving historical fiction, drama, and journal writing using cooperative learning. Cooperative learning should lead

to a relaxed and positive classroom atmosphere that is crucial to helping all students achieve, not just the so-called "higher achievers". Children who feel secure in their relationship with their facilitators are often happier, while students who feel more insecure with their facilitators are often anxious or depressed, thus affecting motivation and achievement (Connell & Wellborn, 1991). Within a classroom, some students, the so-called "higher achievers", may be given more opportunities to use French communicatively than so-called "lower achievers" (Brophy, 1983; Campbell & Simpson, 1992). Netten and Spain (1989) conclude that endeavours that promote active and purposeful communication for as many students as possible are critical in FI. Historical fiction, drama, and journal implementation in EFI, grade nine history class, using cooperative learning, enhances communication. Increased student participation, fewer negative self-fulfilling prophecies, improved French language skills, development of autonomous editing skills, growth of cognitive and metacognitive strategies, and increased motivation, are some possible benefits that may ensue. Facilitators in junior and senior high tend to be specialized in a subject area and may therefore may be more content oriented. However, the *Enfants de la rébellion* guide should help a wide variety of students succeed and learn in new and valuable ways, not just a select few. Students will develop thinking, participation, map, temporal, research and language skills in a thematic, exciting, interactive context.

Cooperative learning increases students' opportunities for interaction amongst

themselves (Long & Porter, 1985). In a more traditional FI classroom, instructional strategies might include lecturing, quiet seat work, and mostly question/answer type activities that are solely completed by students. This is more of a transmissional classroom, rather than transactional or transformational. There is limited interaction between students, and between students and facilitator. This raises a fundamental problem. One of the primary goals of FI is to develop language competence. Thus, FI classrooms should be communicative and employ cooperative learning. The best way to achieve second language linguistic competence is through communication, whereby language is a means of creative expression (LeBlanc, R., 1990). With a traditional teacher-centred classroom, this is largely inhibited. To learn French, one must actively use the language (Richards & Rodgers, 1986). Since many FI students have limited exposure to the target language and culture outside the classroom, such as is the case in Newfoundland and Labrador generally, it is important for students to communicate creatively amongst themselves in French. The facilitator may be the best linguistic model, but in a typical FI class of twenty-five to thirty students during a fifty-six minute period, one-on-one conversation and feedback would be limited to only about two minutes per student. By participating in facilitator prepared (but student-oriented) cooperative learning activities, students can practise all their French language skills (reading, writing, listening, speaking) with much more frequency, and often less inhibition.

Cooperative learning increases opportunities for students to negotiate meaning

(Ford, E., 1991). Students get verbal and written feedback from other students regarding content and language accuracy, rather than uniquely from the facilitator. Cooperative learning can contribute to peer editing (Newfoundland & Labrador, *Français 7 - 8 - 9, Arts langagiers: Program d'études, Interim*; 1995), such as in journal articles, role play, or the "Activités de Post-Lecture" in this project. Whether students are preparing a verbal or written activity, or a combination of both, peer editing can promote better editing skills, and consequently improved French language skills. Likewise, the writing process, with its pre-writing activities such as brain storming or webbing, then writing, editing, second draft, editing, and publication, provides multiple opportunities for cooperative learning and group interaction, whether in groups of two or more. Students can negotiate meaning when listening to their comrades speak, through engaging in oral communication themselves, and while reading and trying to edit written material. This negotiation of meaning plays a crucial role in second language learning. Thus cooperative learning may also assume an analytical negotiation of form, with students inspired to produce more accurate and appropriate output in a manner that permits them to draw upon their own declarative and procedural knowledge (Lyster., R., 1994).

In second language instruction, emphasis should be on content over form (LeBlanc, 1991). Students should not work on a skill in isolation, but rather in a context of the themes and topics of the program. For example, on "Day 9", students work on their knowledge of "le conditionnel" not in isolation, but in the context of a journal entry

pertaining to Rosalie in the novel (Journal #4: "... Que feriez-vous à sa place?"). Most work is completed in groups, with input from peers and the facilitator. Writing skills are developed in conjunction with oral, listening, and reading skills. Analytic teaching may lead to an over-emphasis on grammar, reducing student spontaneity and motivation. Time spent teaching grammatical concepts may be wasted. Instead, teaching in meaningful situations is recommended, as the *Enfants de la rébellion* guide demonstrates. However, analytic teaching may be fine if in context, such as during the stages of the writing process, when students have problems in a major sub-system (j'ai passé/réussi), patterns unacceptable by native speakers (J'ai va pas/être 15 ans, être froid), common items such as gender and articles, use of past tenses (passé composé/imparfait), and register (tu/vous). However, the focus of learning activities must remain on authentic communication as much as possible.

Cooperative learning also helps students participate in real-world communicative activities more so than if they were in a teacher-centred classroom (Long & Porter, 1985). Cooperative learning activities are often more interesting and active than traditional teacher-centred classrooms. Many children, adolescents, and adults like to move around and communicate, which may lead to increased intrinsic motivation, as opposed to sitting in a chair passively; the numerous drama activities in the "Facilitator's Guide to *Enfants de la rébellion*" account for this communication, interaction, and motivation. Students who are intrinsically learning motivated, as opposed to performance goal oriented, are

often more successful learners. Cooperative learning, because of the interdependence and personal accountability produced, may reduce performance goal orientation and increase preferable learning goals (Dweck, 1986; Skinner & Belmont, 1993). The jigsaw method, as demonstrated on "Day 4", is very popular and effective (Fogarty, R, 1990). Aronson (1978) found that the best group formation should comprise different ethnic and ability groups within the class. Of course, a judgement of ability, while it may be gained through summative and formative measures, is nonetheless subjective. This type of grouping is said to lead to greater ethnic empathy, and provides lower-achieving students with feedback and positive role models from the so-called "higher achievers".

Fogarty (1990) and Johnson (1994) suggest several other cooperative learning strategies that may promote FI history knowledge, skills and socio-linguistic competence. Johnson (1994) proposes a "Spider Diagram," a type of web, that would be ideal for a pre-writing brain storming activity in FI language arts, social studies, science, health, or religion, for example. This type of web, or concept map, as shown on "Day 10, Task #2. Fiche 2" when a group is asked to do a character sketch of Rosalie from *Enfants de la rébellion* (Julien, 1991) in the form of a spider web. It is cooperative for students generate categories under a heading in small groups or on the blackboard, and give examples under each category (Novak et al., 1983). Then they may develop their ideas all the while using French. This sort of concept map, used in any FI program or course, promotes both subject learning and French learning. Johnson (1994) also discusses several grids, similar

to those in Appendix C, that are useful for assessing group work, homework, oral presentations, and recommends peer studying in preparation for tests or quizzes.

Although there are several cooperative learning models, all include certain characteristics, including face to face student interaction, positive interdependence between group members, and individual accountability for each member in the group. Johnson's et al.'s (1988) models also incorporate social skills, such as good communication skills, decision making, conflict management, and self-evaluations of how well the group is working together and individually within the group. Roles are usually assigned, such as *leader*, *secretary*, *observer*, *speaker*, *time keeper*, and *encourager*. Checklists or anecdotal notes are used in formative observations to evaluate and gauge participation, completion of homework, work and social skills. The empowering of students in group work increases their individual accountability and motivation to do their best (Rottier & Ogan, 1991). For example, if certain individuals are supposed to be presenters or recorders, this increases the likelihood that these students will try their best, rather than if random instructions were given with no specific roles assigned. Many second language researchers and educators claim that cooperative learning may boost opportunities for second language acquisition (Ford, E., 1991). Fogarty (1990) and Johnson (1994) suggest several cooperative learning strategies that may promote French language competence, including the well-known jigsaw method. Turn To Your Partner And (TTYPA), Paired Partners: Think aloud, Total Group, Dyads.

Triads, Response, and spider diagrams (webs) using brainstorming. These techniques, employed throughout the guide and discussed in more detail in chapter three, actively involve the four language skills (reading, writing, listening, and speaking) and may be viewed as scaffolding. Cooperative strategies such as these, which involve interactive summarizing, thinking aloud, monitoring/observing, hints, and suggestions, can lead to better learning and linguistic competence.

In conclusion, cooperative learning, when used effectively by the FI facilitator, is of paramount benefit in aiding communication. Cooperative learning helps focus on meaning in functional situations within FI. The success of FI programs is rooted in the implementation of a communicative approach to language acquisition, while providing an education that is comparable to the English stream (Newfoundland and Labrador, *Report of the Policy Advisory Committee on French Programs*, 1986), and cooperative learning contains many of the qualities to achieve these goals. Students can interact and exchange ideas, learning in an active manner. Students notice what in traditional classes might be overlooked, including form, facts, and ideas, upon which they can negotiate meaning, and rebuild cognitive schema in accordance with contemporary research in learning (Wittrock, 1989). The active interaction inherent in cooperative learning should also develop student cognizance of learning strategies as they actively practise them (Weinstein & Mayer, 1986), which also improves their linguistic, social, and academic learning. Facilitators need to move further away from traditional methods such as

lecturing, explicit grammar instruction, and silent seat work. Facilitators need to simplify and focus instructional time, allowing students to optimize their own linguistic and learning strategies in the context of cooperative learning and a communicative approach. As this *Enfants de la rébellion* guide is carried out, it will be interesting to use quantitative and qualitative/critical methods to ascertain motivation and levels of achievement. Using historical fiction, drama, and journals within a communicative, cooperative learning environment, may be the ointment to improve attitudes, motivation, and learning in FI for students and facilitators. Using French in meaningful, interesting, active, real contexts that promote communicative competence is the endorsement and promise of historical fiction, drama and journal infusion in FI, and any other second language classroom. A high level of communicative competence can not be achieved in any approach lacking in cooperative learning strategies.

CHAPTER 5
FACILITATOR'S GUIDE TO *Enfants de la rébellion*
EVALUATION

Evaluation is both summative and formative, respecting objectives from this guide on *Enfants de la rébellion* (Julien, 1991). According to *Français 7-8-9, Arts langagiers: programme d'études, interim, Language Arts: Curriculum Guide* (Newfoundland & Labrador, 1995-96, pp. 66-67, 72-73), items focusing on recall and comprehension should comprise 50% of assessment, while the other 50% should comprise analysis, synthesis, and evaluation items. Furthermore, 60% should be evaluated on meaning, and 40% on knowledge of language forms. However, in this guide, mostly used in EFI history class, I intend to focus on meaning, using French in functional situations, and increasing student motivation. Therefore, I count 25% for language accuracy in journals, and 40% for language accuracy in final, major presentations of "Activités de post-lecture".

The journal contains a number of self-evaluation sheets, and questions designed to heighten student expressiveness. Furthermore, the writing process for journals will not be followed as strictly as for the final assignment and presentation; therefore, 40% on language accuracy is inappropriate. On the final assignment/presentation, students focus more on editing grammar, vocabulary, style, structure, organization, and originality as they proceed through the writing process, in addition to the creative components of voice, oratory/dramatic skills, and questions to determine their mastery of the subject. Please

consult Appendix C for the “Professeur: grille d’évaluation: *Enfants de la rébellion*” and “Professeur: évaluation du journal” grids.

Formative:

1. Several journal articles combined with self-evaluation sheets (Appendices B & C). See Appendix C for journal evaluation sheet for facilitators and a list of journal articles.
2. Constant facilitator observations of participation using anecdotal notes, including listening and group skills, and willingness to communicate in French (Appendix C). Language accuracy is not considered here but rather if students are making a bonifide effort to communicate in French.
3. Homework will be regularly checked. Language accuracy is not part of this evaluation, in so far that homework demonstrates a reasonable example of students’ language and history capabilities.
4. Post-reading activities will provide a major written mark, as well as a 3-5 minute major oral presentation by each student. In Appendix C, “Professeur: grille d’évaluation: *Enfants de la rébellion*”, criteria #1-5 are used to give an oral mark, whereas only #2-3 are used to give a written skills mark.

Summative:

1. There will be a history test at the end of the unit, following presentations of “Activités de post- lecture” (Appendix C). Second language skills will not be evaluated in the test to the extent that content and meaning are clear.

This unit exceeds many basic task requirements in the *Français 7 - 8 -9. Arts langagiers: Programme d'études, Interim, Language Arts: Curriculum Guide* (Newfoundland & Labrador, 1995-96, pp. 66-67). The grade 9 suggested yearly minimum of two prepared speeches (3-5 minutes each); at least 2 in depth novel studies; participation in at least 2 role plays, debates, oral reports, interviews; identifying themes and supporting ideas from songs, fables, news, etc.; producing at least six pieces of writing from 225-350 words; and independently reading at least four novels. is well reflected in this guide.

Both French language arts and social studies have five periods each per seven day cycle. A period is equal to fifty-six minutes. Sometimes two to four days may pass without a social studies period. Since many goals are similar in French and social studies, such as language goals, periods may be used from French occasionally, especially where reading, journal writing and editing are invoked. The current evaluation scheme in French language arts at MacDonald Drive Junior High is approximately as follows:

10% - listening (exercises and observation)

10% - oral

20% - test and quizzes, including three book reports

30% - writing folder/rédaction (includes optional journal and writing assignments following writing process)

30% - final term exam

In social studies, the current marking scheme is:

10% - homework

20% - end of term exam

10% - participation

30% - tests and quizzes

30% - projects

While the test at the end of this unit should be counted only for history, at the facilitator's discretion, evaluation in both history and French may be used in other instances. For example, the journal and final presentation/assignment may be used as projects in social studies, but the journal (or the "Pyramide d'histoire, Appendix B) may also double as a book report in French, and the final presentation/assignment as part of the writing folder in French. True/false and fill-in-the-blank type exercises (Day 10, Task 1) may be used as quizzes in history, but also as listening exercises in French. Formative

evaluations, such as skits, role play, or final "activités de post-lecture" may be used in French to provide oral marks.

Portfolios may be used to facilitate grammar accuracy and acquisition and are maintained throughout the term. The portfolio in the *Enfants de la rébellion* history unit takes the following form: a binder containing exercise books for questions and answers, one for rough copies, and a duotang with two dividers for the sections of "Journal" and "Rédaction" (writing projects). Students also keep photocopies, quizzes, and the final test in this binder. An envelope, containing a computer disk, is taped to the inside of the binder. Students do all final copies of journal articles and writing assignments on computer. All students have a computer at home, and there are about thirty in the resource centre. With this format in a cooperative learning approach, students tend to self-correct, help one another editing, and attention may be drawn to problem areas as they occur naturally in meaningful situations in the class or in groups within the class. The facilitator may engage in some explicit instruction and student attention may be drawn to a certain element at a time, such as the *conditionnel* or *genre*. Risk taking and self-correction should be encouraged at all times. This does not imply that students should be expected to produce accurate language at all times. It may take a while for the language to become integral to active knowledge, or part of procedural memory (Archibald & Libben, 1990, p. 355). Students can review and evaluate their work in this cohesive type of portfolio. A separate but identical binder format will also be used in FI

language arts. All binder portfolios are kept in the classroom. Students may remove a certain section, such as the "Questions et réponses" exercise book, when they have homework.

This guide has activities that are both challenging and stimulating, and is intended for a high achieving class. Like any curriculum material, adaptations may be needed for different classes. It could be used in LFI, or francophone history classes with teenagers of 14-15 years old, although I specifically designed it for EFI, grade nine history. Some facilitators may not accomplish all activities for a given day. The daily plans are not written in stone. Sometimes classes digress as a particularly interesting topic is debated, for example. Last period on a Friday afternoon, a class may wish to concentrate uniquely on drama activities. This is not to be admonished. In fact, the major point of this project is to enliven current, stringent teaching practises with drama, journals, historical fiction, and any arising activities that enhance motivation and learning in history.

A video camera is a good pedagogical tool for taping improvisations, role play, group participation, and the final presentations. It is valuable and enjoyable for facilitators, students, friends, parents, and other school staff to witness the feedback that tapes provide. Feedback may enhance student motivation, whether in French, history, or another subject. Students can watch the tapes during recess, dinner, or after school, for example, if class time does not permit viewing. Tapes also provide occasions for more

objective listening, which may lead to noticing, negotiating, and scaffolding⁷. Students may evaluate their own language skills and participation skills, or that of their peers. Facilitators may also refer to tapes for evaluation purposes, such as determining an oral mark during final presentations.

Facilitators are advised to remember that high expectations often result in high success levels. Careful planning and a positive attitude are keys to success in this "Facilitator's Guide to *Enfants de la rébellion*." According to Shemilt (1987, pp. 42-43), when questioned about history and its relevance, students often say they don't know, they've never thought about it, facilitators tell them, or that all the information is written down and they find answers in the history book. Conversely, this unit will be an enjoyable, interactive voyage of discovery, a catalyst for moral, social, emotional, academic and intellectual growth.

⁷Scaffolding is defined as active interaction between skilled and unskilled learners (Boyle & Peregoy, 1990; Tuposky, 1989), or forms of support to help students bridge the gap between current abilities and intended goals (Rosenshine & Meister, 1992).

PROJECT OBJECTIVES

The following broad goals are identified in the *Program of Studies*, 1995-1996, pp. 94, 123-124, 239-240), and provide a basis for specific objectives of each daily lesson plan:

1. Provide students with a knowledge of geographic conditions, historical development, and economic, social and political issues in order to assist them in understanding the present and predicting the future.
2. Provide students with the opportunity to build a mature value system and reinforce the desirable values of our society.
3. Promote understanding and appreciation of world cultures.
4. Help students understand that individuals have differing values, attitudes, personalities, and roles, but that as members of a group they share certain values, characteristics, and goals.
5. Develop the following skills sequentially: thinking skills; social/group participation skills; maps and globe skills; table, graph, and chart skills; temporal skills; research and language skills.
6. Teach democratic processes and provide opportunities for students to develop the necessary attitudes and skills for effective participation.

7. Help students expand and consolidate French language skills introduced in previous grades.
8. Encourage improvement in oral and written expression.
9. Further awareness of French Canadian culture.
10. Promote the creative use of correct oral and written French for effective communication.
11. Integrate oral language development and literacy development and promote them in all areas of the curriculum.
12. Through literature, deepen and extend students' awareness of the richness of life, expand their imagination, exercises their intellects, and mature their emotions.

The "Facilitator's Guide To *Enfants de la rébellion*" may be used as a module illustrating how to make connections across the curriculum (e.g. grade nine social studies and French language arts in French immersion), in order to complement the socio-cultural and linguistic components of these programs. As well, it may be used as a guide or an approach to an in-depth study of the novel, *Enfants de la rébellion* (Julien, 1991), which is authorized in grade nine French immersion language arts. It may also serve as an introductory module to establish the historical background and context for the prescribed grade nine history program as elaborated in *Histoire 9e année: guide pédagogique, version préliminaire* (Newfoundland and Labrador, 1996).

DAY 1

Tell students that the novel, *Enfants de la rébellion* (Julien, 1991), will be mostly used during history classes, but that some French classes may also be used, depending on time and convenience. Tell students about the journal, vocabulary quizzes, a final test, and final projects with oral presentations. There will be lots of drama and cooperative learning. The four language skills (reading, writing, listening, speaking,) will be evaluated. Participation is very important to attain optimal learning. Some formative evaluations will also pertain to French (i.e. oral marks, final presentations), but the focus will be on history for the summative evaluation (i.e. the final test). Students should be dynamically informed that the unit will be fun, educational, interactive, interesting and creative, to peak their interest and motivation.

TIME: 56 minutes

OBJECTIVE: The purpose of this activity is to motivate students, and "de-learn" them that the facilitator is going to talk all period. Students will be provided with opportunities to develop democratic processes and necessary attitudes and skills for effective participation (#6).

TASK: Students will pick a card as they enter the room. There will be six groups of three to five students. Colour code the cards. The grouping is done by the facilitator previously and will comprise students of varied ethnic groups, genders, and abilities to foster cultural empathy, peer helping, and social skills. The facilitator must explain to students the importance of being polite and accepting each member of the group. Students must be told not to complain, but to give the dynamics of their group their best effort. Future units, and sometimes activities within this unit, will permit students to choose their own groups. The facilitator should also mention the importance of everyone being individually accountable, and for the group to try and motivate each other. If there are any serious problems, the facilitator may intervene.

Students will immediately proceed to their station and read the directions. There will be assigned roles for each written on cue cards (recorder, leader, time keeper, encourager, speaker). These roles will rotate to new group members as new activities arise, to give everyone an equal opportunity to participate and practise various skills. A definition of each role will be written on the back of each card. This is cooperative learning: the "teacher" is present as facilitator, aiding the communication and learning of students as they interact and participate in activities. It is extremely important that each day's activities be carefully set up. At each station, students will have information about their topic. Students will have 17 minutes to prepare their presentation. Then they will

give concise class presentations. Remind the class of the importance of strictly observing time limits. Bristol board and other supplies will be constantly available in an area of the classroom.

GROUP 1: Discutez de l'importance et des avantages de la fiction historique en éducation. Donnez-en des exemples et ce que vous en avez retiré.

GROUP 2: Discutez de l'importance et des avantages du théâtre en éducation. Donnez des exemples de pièces de théâtre et des formes de théâtre que vous connaissez et tout ce que vous en avez retiré.

GROUP 3: Qu'est-ce qu'un journal? Quelles sortes de journaux connaissez-vous? A quoi ça sert un journal?

GROUP 4: Explique **CLASSE** (Appendix B) à tout le monde dans vos propres paroles en donnant des exemples.

GROUP 5: Nous sommes des Terre-Neuvien(ne)s/Canadien(ne)s. Pourquoi devrait-on étudier *Enfants de la rébellion*, donc? Discutez de l'importance de l'histoire et du français dans la vie.

GROUP 6: Discutez de l'apprentissage coopérative en y incluant les différents rôles, les avantages et les désavantages, et les fiches d'auto-évaluation (Appendix C).

After 17 minutes, the *speaker* in each group will take a couple of minutes to present his/her group topic to the class. Following all presentations, the facilitator will discuss these concepts with the class and clarify any points, such as dealing with evaluation, goals for the unit, etc. Display the bristol boards prominently in the classroom. Put **CLASSE** above the black board on a large pre-prepared computer printout or bristol board sheet. With the time left, students may start the journal entry in groups. All journal entries should be done on computer, at home or in school.

HOMEWORK: Get a duotang with dividers to bring to class for this unit on *Enfants de la rébellion*. Section 1: *Journal*. Section 2: *Rédaction*. Section 3: *rapports de livre*. Students also need two exercise books (*brouillons/Questions et réponses*) and an envelope with a computer disk (High density, 3.5 inches) for Wordperfect 5.1 & 6.1. Bring pencil case with art supplies (ruler, coloured leads, glue, scissors, etc.).

JOURNAL #1: Recall and summarize the main concepts discussed today in history (French class may be used for students to work on this journal entry).

DAY 2

TIME: 56 minutes

TASKS #1-3 OBJECTIVE: Through literature, students will be provided with opportunities to deepen and extend their awareness of the richness of life, exercise their intellect, and mature their emotions (#12).

TASK #1 (11 minutes): The lights are turned off. Project a coloured transparency of *Enfants de la rébellion* on the screen as students enter the classroom and sit in rows. This transparency shows the front and back covers. Collect journals. Use anecdotal notes to note that journals have been completed. Review concepts of last class via asking students to read their first journal entry. The keyword mnemonics in CLASSE should be easy to remember. Use keyword mnemonics and visual imagery as necessary to remember all concepts. .

Discuss the cover page, getting students to discover the publishing house, author, illustrator, publishing date, place of publication, number of pages, etc. Incite students to share their thoughts on this illustration by Ronald Du Repos. What type of work are the people doing? What are the possible conflicts? What are the people like? Are there similarities with today? What are the time periods? How do you know? Discuss feelings or emotions evoked by the various images and why the publisher chose to do this. Discuss the colours and their effects. Students should start to realize the power of visual imagery and suggestion, and that the cover page is NOT arbitrary.

TASK #2 (20-25 minutes)

Now that students have an idea of the train of thought, tell them to return to their groups and discuss the back page, making brief notes and leaving a few lines each time. Have a list of the following type of questions copied for each student (Appendix B). Students may use their *Micro Robert, édition de poche*.

1. Pourquoi utilise-t-on le noir, le blanc, et le jaune sur la couverture? Quelles en sont des connotations? Quels drapeaux partagent ces couleurs? Discutez des arts graphiques sur la couverture.
2. Lisez la fenêtre sur le dos du livre. Est-elle "informative, expressive, incitative ou poétique/ludique"? Expliquez.
3. De quoi s'agit-il? Que remarquez-vous à propos de:

- a) la dédication,
 - b) l'Avis aux lecteurs,
 - c) les titres des chapitres dans la Table des matières (dennotations & connotations),
 - d) Dates et événements, pp. 182-184.
4. Nous sommes Terre-neuvien(ne)s/Canadien(ne)s, alors pourquoi étudier *Enfants de la rébellion*?

Discuss not only dennotations but connotations of words, too, such as Chapter 1, p. 11, "La trouvaille", and Chapter 2, p. 21 "Demoiselle Rosalie". Use the overhead to add ideas as brainstorming progresses. Situate Saint-Remy (p. 11) on map in novel (p.72).

TASK #3 (15 minutes): students put books face down, return to rows, and listen carefully as the facilitator reads chapter 1, pp. 11-19. This is to foster French listening skills and to draw student attention away from the written word, toward global comprehension, and imagery in their mind's eye. Tell students this. Why hide what you are trying to do?! Students may even close their eyes if they want to. Before reading, you may get the class to stretch and practise a breathing exercise. Be sure to vary your intonation, and to circulate, to keep students focused. Be dramatic. You are modelling the way you want students to read. Reading is also entertainment.

The facilitator may take a few minutes to acquaint students with Susanne Julien, by discussing her biography (if available). Students can be placed in groups to read the biography themselves followed by discussion.

With a few minutes left, tell students their homework, and ask them to start reading chapter 2 silently. Groups 1 & 3 may discuss what they will do for their mime in hushed voices. Give the whole class the "Rôle des femmes dans *Enfants de la rébellion*" work sheet (Appendix B), which helps them analyse societal attitudes toward women in the past to the present. Tell them that they should fill in indications of this as we read through and study the novel. Sometimes they will have time in class to complete the sheet, but other times they will have to do it by themselves in class or at home.

HOMEWORK: Groups 1 will mime chapter 1 for the class, group 3, chapter 2. All will finish reading chapter 2 and fill out the sheet on women's role in society up to the end of chapter 2. This must be ready first thing next period.

DAY 3

TIME: 56 minutes

TASK #1 OBJECTIVE: Students will be provided with the opportunity to integrate oral language development and literacy development (#11)

TASK #1 (10 minutes) Review yesterday's lesson. Have group 1 mime chapter 1 & group 3 mime chapter 2, followed by class discussion and interpretations. Discuss "role of women" sheet for ch.1-2.

TASK #2 OBJECTIVE: Students will be encouraged to use and improve oral and written French (#8).

TASK #2 (25 minutes) Give students the following reading comprehension questions to answer in written form in their groups (so they practise oral French) on chapters 1-2 (Appendix B). Remind them to always define any literary terms or unusual words and to put page numbers in brackets when giving proof. Hand out the "Glossaire de termes littéraire" (Appendix B):

1. a) Expliquez la mise en scène au chapitre 1 et 2.
b) Que signifie les titres des chapitres 1-2?
c) Situez Saint-Antoine sur-le-Richelieu (p. 22) sur la carte (p.72)(+ Appendix A).
2. a) Mijanou et Nicholas, en quoi sont-ils des adolescent typiques?
b) Y-a-t-il des différences ou des similitudes entre des frères et sœurs que vous connaissez (ou les vôtres) par comparaison à Mijanou et Nicholas?
3. a) Qui sont Rosalie et Julien Cadet?
b) Comment chacun est-il traité par son père? Par sa mère?
4. En vous référant à vos notes (Appendix A) et à votre livre, expliquez les termes suivant:
a) le Conseil législatif

b) la Chambre d'Assemblée

5. Aux pages 30-31, Mijanou et Nicholas débattent si on a le droit de lire le journal privé de quelqu'un. Qu'en pensez-vous? Dans quelles circonstances serait-ce acceptable ou non?

HOMEWORK: Finish reading chapters 3-4 (pp. 41-60) in French period. Students may also complete "women's role" sheet during French class, followed by discussion/correction.

Inform group 2 that they will be miming chapter 3 next history class. Inform group 4 that they will be leading class discussion of chapters 3-4 next class. Give group 4 a list of discussion questions on these chapters. They can divide them up for presentation next class and write in note form. Loan them transparencies and markers. **In cooperative learning, this is students teaching each other.** Photocopy questions for all and overhead of questions, too.

Questions:

1. Que signifie les titres des chapitres 3-4 (Serment et résolution et Amitié et amour)?
2. Les jumeaux se font un pacte. De quoi s'agit-il? Quelle est l'atmosphère à ce moment? (pp.30-31)
3. Pourquoi Rosalie trouve-t-elle que Amélie est une fille inutile? Etes-vous d'accord? Est-ce sa faute? (p. 39)
4. Qui est Louis Marcoux? Isidore? François?
5. Donnez six des 92 résolutions de 1884. Qui en était le maître? Pourquoi a-t-on créé ces résolutions dans le Bas-Canada?
6. A l'aide d'un diagramme, expliquez le système gouvernemental au Bas-Canada en 1837. En quoi était-il injuste? (pp. 52-53) (Appendix A)
7. Y-a-t-il des pays au monde de nos jours où ce genre de système gouvernemental est encore en pratique?

DAY 4

TIME: 56 minutes

TASK #1 OBJECTIVE: Students will be provided with opportunities to develop social/group, research and language skills (#5).

TASK #1 (20 minutes): (a) Group 2 mimes chapter 3 followed by discussion/interpretations. (b) Group 4 will aid in reviewing the questions they researched from last class. These will be handed out. Through brainstorming, students, in rows, will add to their answers as more ideas are made and take notes from the overhead transparency or black board. Students answer any questions other students may have about plot, character, time sequence, flash backs, etc. The facilitator intervenes as needed.

TASK #2 OBJECTIVE: Students will be provided with opportunities to improve oral and written expression (#8).

TASK #2 (35 minutes): Explain how keyword mnemonics works to the class. i.e. le mot 'bondissent', p. 1. Lisez le contexte: "Toutes les motos bondissent sur la route sauf la sienne." Ask students to imagine James Bond "jumping" from a train. Students should then recall that "bondir" means "sauter" or "jump forward."

Ask students to return to groups. Explain that this will be a **jigsaw**⁸ activity. Give them the following list of vocabulary words. They are to use keyword mnemonics, preferably in French, but English if not, to construct meaning. They must also tell whether the word is a noun, adj., adv., etc. and the "genre". They will need to use their dictionaries. Tell them there will be several quizzes to test their knowledge of vocabulary, one almost immediately following presentation of words/expressions. The facilitator must circulate, monitor with anecdotal notes, praise, and give help, or hints as needed.

Vocabulaire et expressions idiomatiques: ch.1-4

Liste 1 : Quel temps **moche**! (P. 11), menu(e) (p. 12), malice (p. 12), éberlué (p. 12)

⁸Students meet in their group and are each given five vocabulary words. Then they meet with students from other groups with the same list of words, which they apply keyword mnemonics to. After about ten minutes, they return to the original group and share their information. This way, individuals are accountable for their learning, and must teach others the knowledge learned, as the others make notes (Fogarty, 1990).

fouiller ((p.13)

Liste 2: reliques (p. 13), C'est **fichu** (p. 15), un marché aux puces (p. 17), épousseter (p. 17), basculer (p. 18)

Liste 3: complice (p. 21), languir (p. 22), un sac à ouvrage (p. 23), enfouir (p. 28), boudier (p. 29)

Liste 4: bondir (p. 33), une retenue (p. 37), coquette (p. 39), accroché(e) (p. 43), cortiser (p. 45)

Liste 5: tenace (p. 47), talonner (p. 47), balbutiements (p.51), songer (p. 53), douanes (p. 54)

Liste 6: nostalgie (p. 55), épier (p. 56), brouille (p. 57), hausser (p. 58), repousser (p. 60)

HOMEWORK: read chapter 5, pp. 61-84, during French class. It is a good idea to read a little every period, during homeroom, or other subjects. Study vocabulary at home. A few minutes can be taken from French class to review vocabulary, if students desire. Next class we will have a vocabulary "quiz" through MIME of terms.

DAY 5

TIME: 56 minutes

TASK #1 OBJECTIVE: Students will be provided with opportunities to improve oral expression (#8).

TASK #1 (10 minutes): the facilitator will quiz students on new vocabulary items via miming of the vocabulary terms. One at a time, students will be given a vocabulary word from yesterday, such as “bouder”, “fouiller”, or “un sac à ouvrage”, and the class will guess the meaning as the student conveys meaning through actions, gestures, and facial expressions. This will be an interactive and enjoyable way to begin class and reinforce learning.

TASK #2 OBJECTIVE: Students will be provided with opportunities to develop knowledge of geographic conditions, social and political issues in order to assist them in understanding the present and predicting the future (#1).

TASK #2 (45 minutes): verify comprehension of chapter 5 in particular, and sexism from ch. 1-5. Put sample questions on overhead (Appendix B). Students may answer them in their groups or alone: Students finished early may read chapter 6.

Courtes réponses: Chapitre 5, Amour et amitié, pp. 61-84.

1. a) Quel est le caractère d'Isidore envers Rosalie? (P. 63-65). Comment les jeunes gens réagissent-ils aujourd'hui quand ils s'intéressent à quelqu'un?
b) Pourquoi le chapitre 5 s'intitule-t-il "Amour et amitié"?
2. Comment le gouvernement britannique et le gouverneur sont-ils déçus à la page 67. Quels sentiments leurs actions provoquent-elles chez vous?
3. Vous vous rappelez des 92 résolutions mentionnées à la page 67? Faites-en une liste.
4. Regardez le journal aux pages 70-71. Situez Saint-Ours sur la carte (p. 72 + Appendix A). Faites une élaboration interrogatoire: Où, Qui, Que, Quand, Pourquoi, Comment?
5. Discutez de M. Papineau (p. 76), & des Fils de la Liberté (p. 81-82) (Appendix A et livre). Quels leaders contemporains possèdent des qualités semblables?
6. Que font-ils les patriotes pour punir les Bureaucrates? (P. 77-78)
7. Indiquez et commentez les indices du rôle des femmes au chapitre 5.

HOMEWORK: Finish questions. Be sure to have leads for journal entry next class.

DAY 6

TIME: 56 minutes

TASKS #1-3 OBJECTIVE: Students will be provided with opportunities to develop knowledge of geographic conditions, social and political issues in order to assist them in understanding the present and predicting the future (#1).

TASK #1 (20-25 minutes): Verbally correct questions 1-7 from task #2, Day 5. Write answers on board if any students request that, or have diagram ready on overhead preferably (Appendix B).

TASK #2 (15 minutes): Give students a CHOICE for the reading of chapter 6 (pp. 85-99): 1. You read aloud to them. 2. Student volunteers read in turn. 3. Students read in their groups. Afterwards, the facilitator leads discussion in understanding of Ch. 6, generates predictions of plot and answers to any comprehension questions students have to date.

TASK #3 (15 minutes): Journal #2: (a) Décrivez la bataille commencée au Doric Club en vous référant au roman (pp. 89-90), au texte (p. 132), et aux notes (Appendix A). Qu'est-ce qui montre des préjugés contre les Fils de la Liberté selon le conte rendu de Rosalie? (b) Faites une analogie similaire de votre expérience personnelle, de la télévision, du cinéma, de la littérature, ou d'un groupe minoritaire qui démontrent ce genre d'injustice.

The facilitator should inform students that analogies⁹ are an excellent way to learn and remember things, since we relate new information to old. Instructing the class this way may encourage them to be more metacognitive. Give an easy example or two to illustrate your point, with students providing the analogie. i.e. Rosalie's conflict with her mother may be similar to parental conflict they are experiencing, although the sources may be different i.e. pressure to marry young years ago vs. pressure to stay single and get an education today.

HOMEWORK: Finish Journal #2. You may take part of the French period to work on this journal entry in the computer room.

⁹Wittrock (1990), and many other researchers, discuss the relationship between old and new knowledge, and a type of schema readjustment that occurs as we learn. This may apply to language acquisition, as well.

DAY 7

TIME: 56 minutes

TASKS #1-3 OBJECTIVE: Students will be provided with opportunities to expand and consolidate their language skills (reading, writing, listening, and speaking) introduced in previous grades (#7).

TASK #1 (5 minutes): Students answer and discuss the question for homework on the Doric Club riot. (pp. 88-89, roman). Refer to novel, text (p. 132) and Appendix A notes. Use transparency.

SETTING: Move the class to the resource centre, common room, theatre, gymnasium, or cafeteria stage if possible, anywhere where there can be a "stage". Change in locale adds **NOVELTY** to the learning experience, which students enjoy.

TASK #2 (45 minutes): This activity will be role play. Some students may experience a **right brain cognitive shift** and may want to discuss their experience afterwards. The facilitator must explain the activity, and briefly reiterate the social skills needed, such as polite cooperation with other students, doing one's best, accepting hints for improvement linguistically or otherwise, how to give constructive criticism, etc. Facilitator should circulate and monitor, offering suggestions, using anecdotal notes and praising, once the group work has begun.

Vocabulary items will be listed along with situations and characters from *Enfants de la rébellion*. Students will have 12 minutes to prepare a 2 minute skit and must consult the given pages for vocabulary comprehension and content/context.. No notes may be used during the actual performance. Students may use any props brought by the facilitator, but excursions beyond the room are not recommended. Students will pull cue cards or slips, listing the number of participants and the skit, out of a paper bag to ensure fairness in choosing groups. Tell students the 10 minute preparation time is non-negotiable..remind the class periodically of the time. Groups should work in separate parts of the room. Then students are to sit quietly in front of the stage, while random groups act out their skits.

Remind performers of the importance of never turning their back on the audience, of using loud, clear voices, exaggerated gesticulations and facial expressions to convey meaning.

For each scenario, students must add authentic dialogue, feelings, reactions, and gesticulations. They must be elaborate and can ad lib. They can personalize the skit, by assuming a different mood or accent than you would normally associate with the text. For example, they may want to do a scene as science fiction, Star Trek, Another World, Newfie style

(using local dialect), etc. This is not to be discouraged¹⁰. Illustrate by doing a segment of a scene yourself. Hamming it up may put students at ease and add to the desired relaxed atmosphere.

(A) (3 personnes): Mijanou et Nicolas s'ennuyent. Ils demandent à Mammie s'ils peuvent fouiller dans le grenier. Finalement, ils trouvent les portraits et le journal, et se font un pacte (pp. 1-30).

Vocabulaire: (a) Quel temps moche! (b) éberlué (c) malice (d) fouiller

(B) (2 personnes) Les Cadets visitent Saint-Denis. Julien et François passent leurs temps à discuter de politique, de patrie, et de droits. (pp. 38).

Vocabulaire:(a) C'est fichu! (b) rendre visite à quelqu'un (c) Papineau (d) les Fils de la Liberté (e) le Conseil législatif, le Conseil exécutif, l'Assemblée

(C) (2 personnes) Amélie Desrivières et Rosalie s'entendent mal. La mère de Rosalie approuve Emilie. (pp. 39- 40)

Vocabulaire: (a) un sac à ouvrage (b) coquette (c) se mettre en valeur (d) du barardage incessant (e) cortiser

(D) (5 personnes) Julien, Rosalie, Isidore, Amélie, et François se promènent en discutant de la politique (pp. 41-46).

Vocabulaire: (a) Louis Marcoux (b) Vive la Patrie! (c) 92 Résolutions de 1834 par Louis Joseph Papineau (d) Chouayens, Bureaucrates, Patriotes

(E) (3 personnes) Julien et Rosalie, chacun à son tour, se font faire photographier par un photographe anglais de Montréal. Julien et Rosalie discutent de la technologie. (pp.49-50)

Vocabulaire: (a) une robe bleue au col de dentelle (b) frissonner (c) un secrétaire (d) un appareil à photographier (e) perfectionner

(F) (2 personnes) Julien explique le système gouvernemental à sa soeur.(pp. 52-53)

Vocabulaire: (a) son assentiment (b) chanceux (c) une Chambre d'Assemblée, le Conseil législatif, le gouverneur, le Conseil exécutif, les 92 résolutions

(G) (3 personnes) Isidore demande la permission au Notaire Cadet de cortiser Rosalie. Rosalie en discute avec son père et réfléchit la-dessus à haute voix en pensant à sa mère, entre outre. (pp. 57-59)

¹⁰Students may engage in a generative process of comprehension and learning by relating new knowledge to old (Wittrock, 1990).

Vocabulaire: (a) en amitié (b) prêter attention à quelqu'un (c) tenter sa chance (d) se sentir dépassé par quelque chose (e) songer

(H) (2 personnes) Isidore et Rosalie discutent de leur sentiments (pp. 63-65).

Vocabulaire: (a) une berceuse (b) une belle demeure (c) enjoué (d) antipathie (nf)

(I) (4 personnes) François, Julien, Isidore, et Rosalie assistent à une assemblée excitante de Patriotes à Saint-Ours le 8 mai 1837 (pp.70-74)

Vocabulaire: (a) ça flatte son orgueil (b) être grouillant de monde (c) hausser (d) la contrebande (e) un gouvernement méprisable et indigne (f) les orateurs

(J) (3 personnes) Rosalie revoit Isidore Desrivères et François Hubert, après un mois, le 15 septembre 1837. Ils discutent des Fils de la Liberté. Puis, Rosalie leur confie qu'elle ne peut malheureusement épouser aucun des deux hommes. (pp.81-84)

Vocabulaire: (a) les Fils de la Liberté (b) un manque d'armes (c) tarder (d) une grande maladresse (e) être malhabile (f) des prétendants (g) la vocation religieuse

(K) (2 personnes) A Saint-Charles, vers le 23 octobre 1938, Papineau & Nelson, l'élite des Patriotes, diffèrent d'opinion devant une grande assemblée (pp. 87-89).

Vocabulaire: (a) une réunion (b) des pancartes (c) véhéments (d) prétendre quelque chose (e) des tyrans

(L) (2-3 personnes) le 23 novembre 1837 à Saint-Denis, Rosalie soigne des soldats Patriotes blessés et discutent avec eux de leurs familles, des batailles, etc. (pp. 92-95).

Vocabulaire: (a) l'ancien curé (b) les habitants (c) couler des balles et fabriquer des cartouches (d) le chef incontesté (e) un détachements de soldats anglais (f) des piques

TASK #3 (5+ minutes) Journal #3; (a) Comment vous vous êtes senti (e) aujourd'hui pendant les activités de jeu de rôle? Vous en avez tiré de bons sentiments intérieurs ou non? Pourquoi ou pourquoi pas? (B) En plus de votre réponse écrite, expliquez ces sentiments dans une strophe poétique (ça peut être un poème vertical) ou à l'aide d'un dessin abstrait de votre création.

(The facilitator may want to use a portion of the French period to work on this journal entry, or assign it as homework)

HOMEWORK: Finish journal #3 if not completed during French period..

Ask students to bring something for next class that reminds them of the 1800's/the novel. Be enthusiastic and stress the importance of everyone bringing something, no matter how insignificant it may seem! Tell them it counts for participation and oral evaluation since they will briefly explain the items' relevance. Otherwise, few students

will likely participate; they have not been used to this sort of activity since elementary school. Provide suggestions. Students may bring a cross, bible, hat, picture, drawing, music, kitchen utensil, bandage, diary, etc. Tell them you will certainly be bringing something. Some of the quieter students often excel in this sort of activity, and come through when some of the more vocal students do not. This is good for their self-esteem¹¹ and contributes toward a positive classroom atmosphere.

¹¹Campbell & Simpson discuss the implications of facilitator expectations on students. Facilitators can attempt to counteract some of these negative effects.

DAY 8

TIME: 56 minutes

TASKS #1-2 OBJECTIVES: Students will develop thinking skills, social/group participation skills, map and atlas skills, temporel skills, research and language skills (#5).

TASK #1 (15 minutes): Check homework first. Then explain today's activities and objectives, and put students in a reading circle either in class or the resource centre. Students will enjoy the somewhat informal, relaxed setting.

Discuss yesterday's role play. Students may read Journal #3 responses if they want to. Then ask students to "show and tell" what they have brought indicative of the situation in *Enfants de la rébellion*. You may be the first to begin, to break the ice, if necessary. If you have a mock musket, old Davy Crocket Coon Tail hat, a horn, etc., bring it.

The class chooses the most interesting item. Tell students that the person speaking or reading must hold the item. No one else may talk. This reinforces the social skills of polite listening, speaking, and interaction. The reading circle further lessens the traditional classroom, with the authority figure in front. Here, there is no front and all are equal.

TASK #2 (45 minutes): With individuals reading a page each, and holding the item, read chapter 7, "Défaite". Brainstorm on the meanings and contexts of the title first. Then students can work in groups to answer the following questions. Allude to them briefly as you read to provide direction. Have these questions copied and hole punched. Groups of three each will use a French atlas.

Chapitre 7, Défaite

1. Discutez du rôle des femmes à l'aide de la fiche du rôle des femmes.
2. Dans l'atlas, trouvez Saint-Denis et Saint-Charles sur des cartes topographiques, et tracez un chemin de Saint-Marc à Saint-Antoine (p. 104). Calculez les distances entre ces points à vol d'oiseaux et en suivant une route de votre choix.
3. (a) Que remarquez-vous à propos du terrain? Que représentent les symboles sur les cartes de cette région?

- (b) Comment, pensez-vous, la région a-t-elle changé depuis 1837? Discutez des modifications dans le transport, dans les industries, et dans le style de vie contemporain des habitants de la région depuis 1837.
4. Expliquez la métaphore à la page 107 (Presque tout le village était la proie des flammes). Comment est-elle imagée?
5. Expliquez pourquoi Susanne Julien a choisi les mots soulignés dans la phrase suivante au lieu d'autres mots?

Sans réfléchir, je ramassai le fusil de l'homme et je tirai sur l'habit rouge qui fonçait sur moi

Par exemple, elle aurait pu écrire à la Rambo, quelque chose de ce genre:

'Ne voyant que rouge, je ramassai le fusil du Patriote mort. J'avais la vengeance qui brûlait au fond de moi! Je tirai sur le premier soldat anglais qui osa s'avancer vers moi. Il tomba par terre. Je criai d'une joie sauvage et attendai la prochaine victime malheureuse à croiser mon chemin. 'Viens à mama,' je chuchotai entre lèvres serrées avant de cracher . . . 'Mama veut te faire la bise!'

6. (a) Que pensez-vous du pillage décrit à la page 110-112? Relisez la description des Patriotes comparée à celles des soldats anglais et des loyalistes. Quelles différences remarquez-vous?
- (b) Y-a-t-il un équilibre entre la façon dont Susanne Julien traite les Patriotes et ceux qui s'y opposent (Bureaucrates, Anglais, membres du Doric Club, Chouayens, etc.). Trouvez plusieurs exemples pour soutenir votre réponse dans le roman dès le début.
7. (a) Isidore est mort. Quelles en sont les implications par rapport aux personnages dans le roman? (p. 110)
- (b) Pourquoi Julien, pensez-vous, a-t-elle choisi de faire mourir Isidore?

HOMEWORK: journal #4:(a) Avez-vous été étonné(e) lorsque Rosalie a tué l'habit rouge à la page 106? Pourquoi ou pourquoi pas? Quels indices précédents (foreshadowing) ont peut-être prévu cet événement? Expliquez-les.

(b) Y-a-t-il des circonstances dont quelqu'un a le droit de tuer quelqu'un d'autre? Lesquelles? Que feriez-vous à la place de Rosalie?

Students will also have a few minutes tomorrow to discuss journal #4 with classmates, and 35-45 minutes in the computer lab to peer and self edit, and prepare final copies of all four journal entries to date. Students should carefully edit “le genre, l'imparfait, le passé composé, et les homonymes” and bring le *Micro-Robert* and le *Bescherelle*. They may use *French Grammar* on WP if they want. The facilitator can take a few minutes to review the “conditionnel”, to help students accurately answer (b). This can be done during French or history class (Appendix B).

DAY 9

TIME: 56 minutes

OBJECTIVE: Students will have opportunities to use correct oral and written French for effective communication (#10).

TASK #1 (20 minutes): Review "le conditionnel" once more with the class. Elicit students responses on uses, conjugaison, etc. Students may write answers on the board, and copy them down. This repetition may help them notice, so they may negotiate meaning, and scaffold more readily. You may give them exercises to complete alone or in small groups of 2-3 (Appendix B). A good idea would be a cloze passage.

TASK #2 (40-45 minutes): Proceed to resource/computer room. Students can avail of computers, other editing resources (grammar references, dictionaries, etc.) and themselves, to edit journal entries.

HOMEWORK: Read chapter 8. Tell students you will be giving them objectives to verify reading comprehension, which will count as a quiz.

DAY 10

TIME: 92 minutes

TASKS #1-2 OBJECTIVE: Students will be provided with opportunities to develop knowledge of geographic conditions, economic, social and political issues in order to assist them in understanding the present and predicting the future (#1).

TASK #1 (15 minutes): Review chapter 8, "Mon beau patriote." Discuss the ways women are represented in this chapter (nurse, victim, needing protection, etc., using women's role worksheet. Stress reasons for the loss of the Patriotes (pp. 126-128). Give students the following Vrai/Faux sheet/quiz (Appendix C) of fill in the blanks to check reading comprehension:

Répondez par V pour vrai et F pour faux seulement:

1. Les Patriotes ont attaqué Saint-Eustache et Saint-Benoit. ____ (F, p. 117-118)
2. Laurent-Olivier Valois, le journalier que Rosalie avait aidé à Saint-Charles, se retrouvent dans la même cellule en prison que François. ____ (V, p. 120)
3. Les patriotes avaient une bonne armée avec de bonnes munitions. (F, p. 126-128)
4. La plus grande surprise qui est advenue à Rosalie depuis longtemps est que sa mère est revenue. (F, 136)
5. Des gardiens harcèlent Rosalie et l'un d'eux tente de la molester (V. p. 140)
6. Théophile Goyette, un avocat, vient au secours de Rosalie la deuxième fois elle se fait harceler par des gardiens. (V, p. 145)

Mettez la bonne réponse dans le vide:

7. Rosalie se déniche un emploi comme _____ chez une vieille dame qui vit avec son neveu. (servante, p. 118)
8. _____ faisaient de la chasse au patriote, comme on chasse le lapin. (soldats anglais, p. 125)

9. Il semble que les chefs patriotes étaient de véritables _____ (crétins, p. 127)
10. Pour faire rire les autres, Laurent-Olivier a essayé de convaincre un gardien protestant de se faire _____ (catholique, p. 131)
- 11 & 12. Selon Rosalie, il y a des _____ et des _____ jetés à la rue par des soldats anglais et des bureaucrates, qui doivent maintenant mendier pour leur subsistance. (femmes/enfants, p. 132)
13. Rosalie accepte un poste de _____ chez les Goyettes. (gouvernante-éducatrice, p. 147)

TASK #2 (60-75 minutes): Students will be working in their six groups. Each group will have bristol board, and other supplies are available in the classroom. A representative from each group will pick a slip from a paper bag. The slip will contain the activity for the group to accomplish by the end of the period. Remind students of group work skills and that they all must present and explain their “fiche” clearly. Tell students an evaluation grid will be used. This will count as a minor project in history. The French period may be used for supplementary time.

Fiche 1: bandes dessinées: divisez votre fiche en 12 parties égales. Dessinez 4 événements importants de chacun des chapitres 6, 7, & 8. Ensuite, créez des captions à mettre dans la partie inférieure de chaque carré.

Fiche 2: Faites une fiche descriptive de Rosalie en forme de toile d'araignée, avec son nom entier dans une bulle au milieu, une bulle dont le titre majeur et “aspect physique”, une autre dont le titre majeur et “le lieu par rapport à Rosalie dans le roman”, 2 autres intitulées selon votre opinion de ses 2 caractéristiques dominantes. Toutefois, il faudrait ajouter des preuves/exemples et les pages où elles/ils se trouvent!

Fiche 3: Définissez le terme conflit. Divisez une fiche en douze carrés égaux. Discutez de 4 conflits dans le roman, et précisez si dans chacun, il s'agit d'un conflit intérieur ou extérieur, et s'il est humain contre humain, humain contre lui-même ou humain contre nature. Faites des images pour représenter les concepts de chaque bulle. Comme toujours, indiquez les pages d'où viennent vos preuves/références.

Fiche 4. Choisissez n'importe quels trois articles de journal de Rosalie des chapitres 8-9. Faites une ligne temporelle pour chacun avec les événements majeurs en ordre chronologique. Donnez un titre signifiant à chaque ligne. Vous pouvez également faire

des dessins reliés aux événements.

Fiche 5: Créez un collage en utilisant des images tirées des magazines. Ce collage doit représenter un thème central dans *Enfants de la rébellion*. Ecrivez des notes sur des petites cartes pour votre explication. Attention de faire des analogies aussi!

Fiche 6: Construisez des mots mnémotechniques pour le vocabulaire suivant des chapitres 5-8. On va photocopier votre produit final pour distribuer à la classe.

Rappelez-vous de vérifier le contexte d'abord!

i.e.: un *baume* pour nos petits malheurs (p. 138): draw a picture of a bow that covers a cut finger. Then you associate "baume" with "bandage ou "du soin", which is the correct contextual meaning.

Chapitre 5. Amour et amitié

- A) . un gros matou faisant la grasse matinée (p. 61) B) une berceuse (p. 63)
C) (ne . . . pas) avoir la langue dans sa poche (64) D) Mes pensées voguaient (p. 66)
D) se démener (p. 73)

Chapitre 6. Victoire

- E) des textes *enflammés* (p. 85) F) inévitable (p. 87) G) Doric Club (p. 90)
H) Chouayens (p. 92)

Chapitre 7. Défaite

- I) abattu (p. 104) J) grommeler (p. 109)

Chapitre 8. Mon beau patriote

- K) journalier (p. 120) L) éclaireurs (p. 122) M) les pieds *engourdis* (p. 124)
N) gages (p. 146)

If any group finishes early, they may practise their presentations or read chapter 9.

HOMEWORK: These activities must be finished for next history class.

DAY 11

TIME: 56 minutes

OBJECTIVE: Students will further their awareness of historic French Canadian culture (#9).

TASK #1 (56 minutes): Oral presentations of activities using bristol board. Discussion on French Canadian culture as allusions are made to it. From activity #6, the keyword mnemonics with visual imagery, the facilitator will have made copies for the class. The posters will be on display for anyone who wants to take notes on their own time. Give students the vocabulary sheets. Tell them you will give them a quiz on these tomorrow.

HOMEWORK: Finish reading Chapitre 9, "Dernière chance", and "Conclusion" (pp.149-181). Ask students to note any aspects of French Canadian culture that strike them from the novel. Study new vocabulary items for quiz tomorrow.

DAY 12

TIME: 56 minutes

Task #1 OBJECTIVE: Students will be provided with opportunities to improve oral and written expression (#8).

TASK #1 (12 minutes): quiz students on new keyword mnemonic vocabulary items. You may give them a selection of 12 items and ask them to use half in sentences that show their comprehension. Correct them orally. Students can exchange for correction. Collect and note.

Tasks #1-2 OBJECTIVE: Students will be provided with opportunities to build a mature value system and reinforce desirable values of society, with particular reference to violence and war (#2).

TASK #2 (43 minutes): Students will work in groups on several reading comprehension questions from Chapter 9 and "Conclusion".

1. (a) Discutez des moyens légaux de M. Goyette à résoudre des problèmes (p. 151), comparé à ceux des Patriotes et des gens au pouvoir. Pourquoi les Patriotes ont-ils fait appel à la violence (p. 162)?

(b) Pourquoi utilise-t-on l'armée pour résoudre nos problèmes (p. 163)? Y-a-t-il (et Y-avait-il) d'autres possibilités pour maintenir la paix en satisfaisant tout le monde?

(c) Discutez-en: la plume ou l'épée, laquelle est la plus puissante?
2. Quelles sont 2 causes de la perte des Patriote à la page 152?
3. Comparez le pillage à Saint-Antoine (p. 153) aux événements de Kristallnacht en Allemagne Nazie.
4. Comment expliquez-vous le changement dans le caractère de Julien en haut de la page 155? Pourquoi semble-t-il avoir mis à côté tous ses penchants patriotiques?
5. Ajoutez des indices sur le rôle des femmes à votre liste, à la page 155, 160, 163, 165, 173-178.

6. Trouvez les villes à la page 72 sur vos cartes (Appendix A).

a) Quelle résultats de guerre découvre-t-on à la page 160?

b) Comparez la réaction de Rosalie face à la mort de sa mère (p. 161) à celle de son père. (p.137).

c) Discutez du présage à la 170, et toute cette histoire de Laurent-Olivier et Mme. Goyette (p.173-176). Est-ce réaliste?! Ce sous-conflit, fait-il souffrir l'intégrité du roman, ou non? Pourquoi?

For this last discussion, 6 (c), use a "Total Group Response" activity. Ask student to indicate their agreement or disagreement via a tape drawn line in the classroom. Students stand on the graph where their opinion lies. For example, someone who strongly disagrees, stands on the line completely to the left, and so forth, to strongly agrees, completely on the right. As students discuss the question, they may readjust their stance accordingly. This may make them more metacognitively conscious of their own decision making process¹².

HOMEWORK: finish questions for next history class.

¹²Fogarty (1990) relates a number of cognitive and metacognitive strategies, such as "Total Group Response", which can be readily adapted to the second language classroom.

DAY 13

TIME: 56 minutes

TASKS #1-3 OBJECTIVE: In particular, students will gain an understand that individuals have differing values, personalities, and values, but that as members of a group they share certain values, characteristics, and goals (#4). The role of the Church in society in past and present will be explored, and Newfoundlanders will be compared to Quebecers.

TASK #1 (25-30 minutes): correct and discuss questions from last day.

TASK #2 (10 minutes): Have a discussion referring to

... c'était probablement une punition de Dieu, car il faut toujours payer un jour pour ses fautes. (p. 151)

Soulignez le rôle de l'église à l'époque dans le Haut et le Bas-Canada, les relations avec le peuple, et l'idée judéo-chrétienne du destin.

TASK #3: (20 minutes): Journal #5: La devise des franco-Terre-Neuvien(ne)s est: Savoir notre passé, c'est savoir où on va. Expliquez en détails cette devise par rapport au roman, aux Québécois, et à vous-même. Expliquez comment la fiction historique est valable, entre autre (Students may work in groups and brainstorm for five minutes before starting writing).

HOMEWORK: Finish journal entry.

DAY 14

TIME: 56 minutes

TASKS #1-2 OBJECTIVE: In particular, students will develop thinking, social, group participation, temporel, research and language skills as they discuss and modify journal entries and undertake a character sketch. (#5).

Task #1 (16 minutes): Review journal answers. Have several students read their answers and have a group discussion, brainstorming session. This will permit students to participate and add to their answers if need be, and will help the facilitator ascertain if there are any comprehension problems of a thematic or historical nature. Reviewing reinforces learning and helps keep the class on track.

Task #2 (40 minutes): In groups , students will undertake the character sketch activity on Rosalie Cadet in Appendix B. This is a rough copy. The final copy will also serve as a journal entry, as will any self-evaluation sheets in Appendix C.

DAY 15-23

OBJECTIVES: Students will engage in creative, communicative, and cooperative learning activities for the next several days, fulfilling all twelve objectives.

Students will complete “Activités de post-lecture” (Appendix B). Periods will be used from both History and French language arts classes as needed, since the whole unit covers only about 4 weeks. Students will complete self-evaluation sheets, also part of their journals, before their presentations (Appendix C). Journals must be collected for the final time and marked using the journal correcting grid (Appendix C). Students will have a review period in addition to the presentations, which are excellent for learning, due to their interactive, creative nature and “students teaching students” philosophy. Their journals, the sheet on “le rôle des femmes”, questions and answers exercise book, and the “pyramide d’histoire” (Appendix B), may all serve as review materials. Then they will have a test to conclude the unit (Appendix C).

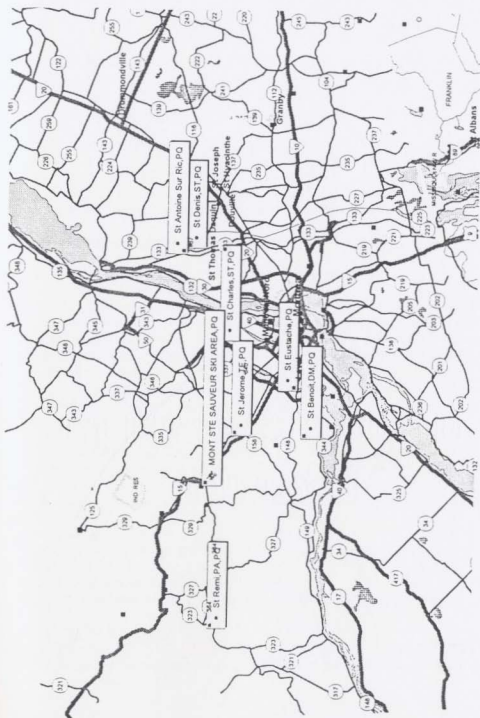
All objectives of the unit have been consistently and creatively reinforced. Students will have enjoyed learning and developed a greater sense of self-worth, confidence, and motivation in FI history. Their language, participation, map, temporel, historical analysis and literature skills will have been encouraged and improved. Students’ cognitive and metacognitive strategies should be stronger. Many students will want to continue using cooperative learning techniques, drama, fiction, and journals in

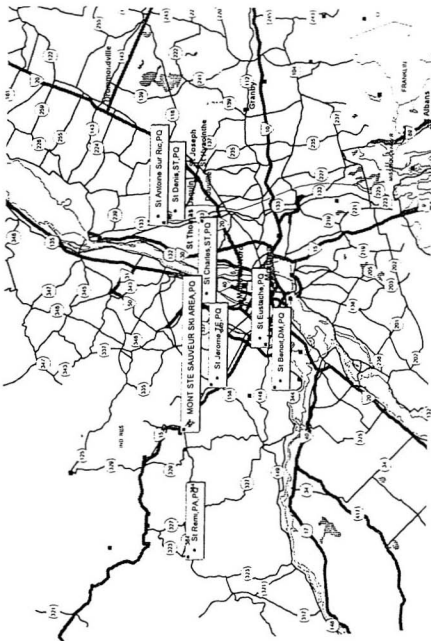
history and other subjects. The facilitator should also derive a sense of fulfilment through having engaged in the success of students in a communicative, creative, cooperative fashion that traditional teaching/learning methods, such as lecturing, would be hard pressed to match.

APPENDIX A: NOTES SUR LES CONFLITS DANS LE BAS-CANADA ET LE

HAUT-CANADA AU 19^{ème} SIECLE

(Ces notes sont à utiliser avant d'entreprendre cette unité sur *Enfants de la rébellion*. Elles sont aussi pertinentes à consulter de temps en temps pendant cette unité)





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LE MOUVEMENT POUR LA CONFEDERATION DANS LE HAUT-CANADA ET LE BAS-CANADA

Qui peut voter dans les colonies britanniques?

1. Après 1764, l'âge adulte a été fixé à 21 ans et plus.
2. Après 1830, il fallait posséder ou louer une terre pour être électeur.

Il y avait des restrictions imposées sur certains groupes religieux:

1. Les catholiques au N.B. ont acquis le droit de vote en 1810.
2. Les catholiques de l'Île du Prince-Edouard l'ont reçu en 1830.

C'était contre la religion des Quakers et celle des juifs de siéger à une assemblée où ils devaient prêter serment à la véritable foi d'un chrétien. Donc, ils n'avaient ni le droit de vote, ni le droit de se présenter aux élections pour l'assemblée. Dans certaines provinces, le clergé n'avait pas le droit de vote, ni de se présenter aux élections de l'assemblée non plus.

En 1866, le gouvernement a passé des règlements interdisant le droit de vote aux Indiens et aux Chinois. Les femmes étaient jugées trop faibles et trop pures pour assister aux élections ou les hommes se soûlaient, se battaient et juraient.

En 1996/97, tous les adultes, hommes et femmes âgés de dix-huit ans ou plus et qui sont citoyens canadiens, peuvent voter aux élections fédérales. Les membres des forces armées canadiennes peuvent voter, même s'ils n'ont pas dix-huit ans.

Les personnes suivantes n'ont pas le droit de vote:

- les juges
- les fonctionnaires qui supervisent les élections
- les criminels
- les malades dans les institutions psychiatriques
- les personnes coupables d'actes malhonnêtes lors d'élections précédentes.

QUESTIONS:

1. a) En 1764, on peut voter à 21 ans. Aujourd'hui l'âge de vote est à 18 ans. Pensez-vous que 18 ans soit trop jeune?

- b) Énumérez des raisons pour le décroissement en âge depuis 1764?
2. Il y avait certains groupes dont on a imposé des restrictions à propos du vote en jadis et aujourd'hui. Lesquels? Pourquoi?
3. a) De nos jours, devrait-on accorder le droit de vote à plus de gens, voire, aux plus jeunes? A qui d'autres? Faites une liste des avantages et désavantages de cela.
(Journal)
- b) Devrait-on retirer le droit de vote à certains?
- c) Devrait-on obliger tout le monde à voter?

Gouvernement britannique avant la Confédération

Gouverneur

le Conseil Exécutif

- l'élite
- des affaires quotidiennes limité
- conseiller le gouverneur des lois

L'Assemblée

- élue
- pouvoir
- proposer

le Conseil Législatif

- l'élite
- approuver ou refuter des lois

Il y avait 2 hommes importants dans le mouvement pour la réforme:

1. Louis-Joseph Papineau dans le Bas-Canada, et
2. William Lyon Mackenzie dans le Haut-Canada.

LOUIS-JOSEPH PAPINEAU s'opposait à la clique du château. Il a été élu à l'Assemblée du Bas-Canada en 1809. Il est devenu leader du Parti canadien qui représentait les intérêts des Canadiens français en 1815. Le parti a changé de nom pour s'appeler les Fils de la liberté. Papineau a fait 92 requêtes et plaintes au gouvernement, y compris les trois résolutions suivantes:

1. l'Assemblée devrait contrôler le revenu de la colonie,
2. l'Exécutif devrait être responsable devant l'Assemblée, et
3. les membres du Conseil législatif devraient être élus.

Quand le gouvernement britannique les a rejetées, la révolte de Papineau et ses partisans a commencé dans la violence.

WILLIAM LYON MACKENZIE s'opposait au pacte de famille. Il a utilisé son journal, 'le Colonial Advocate', pour dénoncer le gouvernement. Il voulait un gouvernement plus démocratique de type américain sans monarchie ni aucune classe supérieure. Il a été élu à l'Assemblée plusieurs fois. En 1834, il a été élu maire de Toronto. En 1837, Mackenzie a décidé d'attaquer Toronto pour renverser le gouvernement à la suite des combats dans le Bas-Canada.

QUESTIONS:

1. Faites des recherches au centre de ressources et comparez M. Louis-Joseph Papineau à M. William Lyon Mackenzie. Comment sont-ils pareils? Comment sont-ils différents?
2. Identifier les trois résolutions de Papineau et expliquez-les dans vos propres paroles.
3. a) L'ancien système gouvernemental, était-il juste ou injuste?
b) Quels groupe(s) favorisait-il?
c) Quel groupe(s) était défavorisé par ce type de gouvernement?

Rébellion dans le Bas-Canada

En 1825, la plupart des gens dans le Bas-Canada étaient francophones mais le gouvernement était dirigé par une minorité anglaise. Les Conseils étaient composés d'Anglais et l'Assemblée, en majorité francophone, n'avait pas de pouvoir. Les Anglais étaient souvent dans l'entreprise.

Les Français étaient souvent dans l'agriculture comme simples fermiers. Ils ne voulaient pas payer des impôts pour faire construire des canaux pour améliorer l'entreprise des Anglais. Ils ne voulaient pas être assimilés non plus! Leur leader était Louis-Joseph Papineau qui voulait plus de pouvoir à l'Assemblée. En 1837, l'Assemblée a refusé de voter de l'argent pour augmenter des salaires gouvernementaux mais le gouverneur les a payés tout de même.

Conséquences:

En novembre 1837, des bagarres se sont éclatées à Montréal. Des Français ont repoussé des soldats qui voulaient Papineau à St. Denis. Deux jours plus tard, un groupe de rebelles est défait à St. Charles. Papineau se sauve aux États-Unis. Une troisième bataille à Ste. Eustache finit la rébellion.

L'Eglise catholique a ordonné aux colons de ne pas participer aux combats. De plus, plusieurs patriotes s'étaient éloignés de Papineau. Aussi, les troupes patriotes n'étaient pas égaux aux troupes britanniques expérimentées.

La rébellion semble ratée.

QUESTIONS:

1. Comment certains Anglais en pouvoir, exploitaient-ils les habitants dans le Bas-Canada?
2. Définissez en vous servant des techniques indiquées:
 - a) habitant (mots clefs/images)
 - b) St. Denis (toile d'araignée)
 - c) St. Eustache (toile d'araignée)
 - d) Papineau
3. Pourquoi Louis-Joseph Papineau voulait-il plus de pouvoir à l'Assemblée?
4. Quelles sont trois raisons pour la défaite de Papineau et des autres patriotes?

La Rébellion dans le Haut Canada

Entre 1815-1850, des temps durs en Grande Bretagne ont forcé des millions d'aller outre mer. Beaucoup de personnes sont allées dans le Haut Canada.

Il y avait de l'abus dans le gouvernement du Haut Canada. Un gouverneur britannique nommait les membres du conseil. L'Assemblée, élue par le peuple, n'avait pas de pouvoir. Les membres du Conseil Législatif et Exécutif ont formé un groupe d'élite - le Family Compact. Ces gens pouvaient avoir beaucoup de terrain. Beaucoup de terre a été réservée pour la Reine et pour l'église Anglicane.

Pour le fermier typique, c'était de plus en plus dur d'obtenir de nouvelles terres. Des canaux construits par le gouvernement ont aidé les marchands alliés du Family Compact. Souvent, les fermiers n'avaient pas de routes au marché.

L'Église Anglicane, alliée au Family Compact, contrôlait la religion et l'éducation. Parmi les colons, la plupart n'étaient pas Anglicans.

Les colons sont devenus plus nombreux et ils ont demandé une plus grande voix dans le gouvernement. Ils voulaient que le gouvernement soit responsable à l'Assemblée.

En 1837, les troupes britanniques étant partis dans le Bas-Canada, Mackenzie a décidé d'attaquer la mairie à Toronto, s'y emparer des armes entreposés, et renverser le gouvernement. Les rebelles se sont installés dans le quartier de la Taverne de Montgomery, au nord de Toronto.

Une milice de toriers volontaire s'est vite formée et a rapidement dispersé les rebelles, principalement armés de bâtons, de pierres, et de fourches. Deux jours plus tard, le gouverneur et 600 hommes, avec un canon, ont détruit la Taverne de Montgomery.

La rébellion semble ratée. Par contre, avec celle du Bas-Canada, elles incitent la Grande-Bretagne à voir le besoin pour la réforme et a commencé le mouvement pour un gouvernement responsable.

QUESTIONS:

1. Que veut dire un gouvernement responsable? Pourquoi des colons du Bas-Canada et du Haut-Canada désiraient-ils cela?
2. Définissez à l'aide d'images mnémotechniques ou d'étoiles d'araignées.

- a) le Family Compact
- b) le Conseil législatif
- c) le Conseil exécutif
- d) Anglican

3. Des événements tels que la faim des patates en Irlande et la Révolution Industrielle ont forcé des millions d'Européens de venir au Canada. Allons au centre de ressources!
- a) Recherchez, puis définissez ces deux événements.
- b) Comment ont-ils causé des problèmes à certains groupes d'Européens?
4. Les rébellions dans le Bas et le Haut-Canada semblent ratées, mais elles provoquent des conséquences positives. Expliquez.

Le Rapport Durham

Le gouvernement canadien a peur de l'invasion des américains dans l'Ouest et ils ont besoin de plus de terres arables. Donc, les autorités des deux Canadas matent les rébellions. Des rebelles comme Papineau et MacKenzie se sauvent aux États-Unis. Des Anglais, très, très riches, négligent le Canada. Avec la rébellion, ils doivent y penser. De toute façon, les anglais s'ennuyent des rébellions chères au Canada et, de plus, ils ont besoin de leurs troupes ailleurs dans le monde.

Le comte de Durham va au Canada pour y mener une enquête. Le rapport du Lord Durham recommande:

- A) un gouvernement responsable qui répond aux assemblées;
- B) L'assimilation du peuple canadien-français;
- C) la fusion des deux Canadas en une Province unie.

Activité de journal: 1. verre 2. l'eau 3. sel

Que représentent-ils?

Questions:

1. Quelles étaient deux raisons pour peupler le Canada-Ouest?
2. Donnez deux raisons pourquoi la Grande-Bretagne a favorisé la Confédération?
3. Pourquoi les Canadiens-français ne voulaient-ils pas devenir assimilés.
4. Définissez:
 - a) mâtent
 - b) l'assimilation
 - c) le racisme
5. Selon vous, pourquoi est-ce que les Anglais n'ont pas réussi à assimiler les francophones du Bas-Canada?
6. De nos jours, pourquoi tant de canadiens francophones ont-ils encore peur de l'assimilation selon les nouvelles, etc.?

L'ACTE DE L'AMERIQUE DU NORD BRITANNIQUE DE 1667

En mars 1867, le gouvernement britannique a adopté l'Acte ANB. Le 1 juillet 1867, le dominion du Canada voyait le jour. Sir John A. Macdonald est devenu le Premier ministre du Canada.

Les pouvoirs du gouvernement fédéral étaient énumérés en 29 points majeurs, parmi lesquels on trouvait:

- réglementation de l'échange et du commerce
- service postal
- forces armées et défense
- monnaie
- Indiens et terres réservées aux Indiens
- naturalisation et citoyenneté
- mariage et divorce
- lois criminelles
- prisons

Les provinces avaient le pouvoir de gérer les questions locales comme:

- les impôts directs dans la province
- prisons provinciales
- hôpitaux et asiles
- projets et travaux locaux
- éducation
- propriété et droits civils
- administration de la justice et des tribunaux provinciaux

Date d'entrée en confédération:

Ontario 1867

Québec 1867

Nouveau-Brunswick 1867

Nouvelle-Ecosse 1867

Manitoba 1870

Colombie-Britannique 1871

L'Île du Prince-Édouard 1873

Alberte, Saskatchewan & Territoires 1950

Terre-Neuve 1949

Population canadienne en 1851: 2 436 297, en 1871: 3 689 257, en 1891: 4 833 239, en 1911: 7 206 643, en 1931: 10 376 786, en 1951: 14 009 429, en 1981: 24 343 181, et en 1996?

Le Parlement depuis la Confédération

Gouverneur Général - notes du tableau/livre

Le Sénat: membres nommés; 2ième étude des lois préparés par la Chambre des communes; il protégeait des provinces les plus petites.

La Chambre Des Communes: la seule partie élu par les Canadiens; après une élection, les candidats vainqueurs en deviennent membres; le leader du parti ayant le plus de sièges à la Chambre des communes forme le nouveau gouvernement; le parti ayant le 2e plus grand nombre de vote devient l'opposition officielle.

Premier Ministre et Cabinet: le leader du parti vainqueur devient Premier ministre; il choisit son Cabinet; les ministres du cabinet deviennent membre de la Chambre des communes ou du Sénat; normalement, chaque province a un membre au Cabinet, si non, des sénateurs sont nommés au cabinet pour les représenter; le Premier ministre est le chef du Cabinet et ses ministres sont responsables des politiques de leurs ministères; ils préparent les projets de loi du gouvernement.

L' Acte de l' Amérique du Nord britannique (Acte ANB) par le gouvernement britannique a fait naître le Dominion du Canada le premier juillet 1867!

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APPENDIX B: FEUILLES POUR LES ETUDIANT(E)S

Jour 1:

Enfants de la rébellion (Julien, S; 1991), written in French by a francophone author, has a Quebec setting, plot, historical and thematic core. Objectives inherent in intermediate FI history are incorporated into every period of the *Enfants de la rébellion* daily lesson plans, and form "The 'CLASSE' Model of Intermediate FI History". This model may clarify for facilitators and students some of the primary reasons why we study history as they begin the unit:

The 'CLASSE' Model of Intermediate FI History

1. increase **C**ultural awareness of students' own culture and the target culture, francophone Quebec today and in the early 19th century;
2. improve French **L**anguage competence and acquisition;
3. gain an elevated **A**ppreciation for the values and benefits of historical fiction, in summary, helping students to be more creative and divergent thinkers, socially adept, and overall better citizens;
4. increase knowledge and pertinence of **S**ocial **S**tudies to everyday life;
5. **E**njoy learning using drama, journals, historical fiction, and cooperative learning.

Jour 1

Students assume roles in the cooperative learning strategies they employ. For example, one person may be the *leader*, with the task of directing the task for the group, such as by ensuring that each member has the opportunity to participate and offer ideas and opinions. The *encourager* has the role of giving feedback and positive comments to other members. The *time keeper* has to ensure that they respect time limits, to answer the question or problem within the allotted time barriers. The *secretary* has the role of keeping official notes on what is discussed and concluded, although each member may need to do this. The *secretary* may have the job of preparing the final copy on overhead transparency, bristol board, etc., for presentation to the entire class. The *observer* may have the task of objectively evaluating the group work dynamics, and is normally a member of another group to further this objectivity. The *speaker* has the role of verbally explaining the group's findings to the class using the final copy from the secretary. These roles fluctuate with each new activity, giving members shared responsibilities and exposures to different academic and social skills. Group and individual evaluation grids for group work are available in the Appendix C.

The high level of exchange that occurs in French enforces development of French language competence alongside acquisition of historic knowledge and application. Members in larger groups, as opposed to diads or triads, tend to speak French more often, perhaps because they can implicitly and explicitly help one another out when encountering linguistic or knowledge retrieval problems (Ford, 1991; Cicurel, 1994).

GLOSSAIRE DE TERMES LITTÉRAIRES

Antagoniste (n.m.): Celui qui soutient une lutte et fonctionne en sens contraire du personnage principal.

Caractère (n.m.): Individualité, personnalité, tempérament; trait propre à une personne; air, allure, apparence, aspect. Regardez le terme **personnage**.

Chronologie (n.f.): une succession d'événements au passé.

Comédien (n.m.): Acteur, actrice qui joue un rôle au théâtre, au cinéma, à la télé, etc..

Comparaison (n.f.) : 1. on établit un rapport entre deux choses qui ne sont généralement pas comparé en utilisant comme, que, ou tel. 2. Lorsque il s'agit de **comparer** ou faire une **comparaison** de deux choses, il faut discuter des différences et des similitudes entre ces deux choses.

Complice (adj): quelqu'un qui aide quelqu'un d'autre à faire un complot ou à commettre un crime. i.e. Charles et Vincent sont des complices lorsqu'ils volent *Le Visiteur du soir* du Musée des Beaux Art de Montréal. Il y a de la **complicité** entre eux.

Critique: un commentaire en forme de rapport de livre indiquant les bons et les mauvais aspects d'un roman, d'un conte, etc.

Dénouement(n.m) /résolution (n.f.): la fin d'une intrigue. C'est la direction de l'intrigue après le point culminant. C'est ici ou on apprend toutes les résolutions des conflits.

Drame (n.m.): des événements violents, tragiques, ou comiques dans une pièce de théâtre.

Exposition/introduction (n.f.): le début d'un roman, etc., dont on est présenté avec le conflit, le lieu, le temps, et les personnages.

Fiche descriptive (n.f.)/portrait physique et mental (n.m.): une description des caractéristiques physiques et mentales d'un personnage ou d'une personne. Exemples de traits physiques: beau, laid, grand, petit, costaud, obèse, mince, propre, musculaire, etc. Exemples de traits mentaux: intelligent, idiot, courtois, poli, fier, doux, gentil, calme, nerveux, innocent, méchant, rusé, **débrouillard**, inquiet, travaillant, généreux, sage, instruit, ignorant, corrompu, malévole, **charitable**, dévoué, vertueux, profane, diabolique, innocent, honnête, modeste, etc. Ces deux traits mentaux s'appliquent à Rosalie Cadet.

Fictif(ve) (adj.): quelque chose d'imaginaire. i.e. Dans *Enfants de la rébellion*, Rosalie Cadet est un personnage fictif, tandis que les rébellions de 1837-38 se sont vraiment passées. Donc, ces rébellions sont de la **non-fiction**, tandis que les personnages sont fictifs, ou de la fiction. Le genre littéraire de ce roman est de la fiction historique, car il contient des éléments **fictifs** et **vrais** à la fois.

L'inattendu (n.m.): des événements inattendus qui étonnent le lecteur et ajoutent au suspense. i.e. le fait qu'il y avait des voleurs au Musée en même temps que Charles et Vincent, ou le fait que Laurent-Olivier Valois est le fils de Mme. Goyette.

Moral (n.m.): la leçon ou le thème **universel** qu'on apprend d'une oeuvre littéraire.

Narrateur/narratrice: la personne ou le personnage qui raconte l'histoire. La narration est normalement de la première personne du singulier (je), ou de la troisième personne du singulier, ou une combinaison des deux. Parfois, le narrateur est omniscient, mais ce n'est pas le cas dans *Enfants de la rébellion*. Et dans *Le Visiteur du soir*?

Objectivité (n.f.): être sans préjugés. i.e. Est-ce que Susanne Julien a montré les Patriotes et les Anglais avec autant d'objectivité?

Personnage principal/protagoniste (n.m.): le personnage directement impliqué dans le point culminant de l'intrigue, qui joue le premier rôle.

Personnage secondaire (n.m.): un personnage qui joue un rôle moins important que le personnage principal. Par exemple, Mijanou, Nicholas, Emélie, François, qui mettent en évidence le personnage principal, Rosalie dans *Enfants de la rébellion*.

Roman (n.m.): Une histoire avec des aspects imaginaires en **prose**, de plus de 10 000 mots, qui présente et fait vivre dans un milieu des personnages donnés comme réels, nous fait connaître leur psychologie, leurs aventures, leur vie. Un roman contient plus de personnages qu'une nouvelle, les personnages sont mieux arondis, et il est basé sur plusieurs incidents tandis qu'une nouvelle n'en contient qu'une normalement.

Suspense (n.m.): moment ou passage qui fait naître un sentiment d'attente angoissée, où le lecteur se demande ce qui va se passer par la suite. L'atmosphère, la syntaxe, le style, la description, et la perspective peuvent toutes contribuer au suspense.

Jour 2, Tâche #2

1. Pourquoi utilise-t-on le noir, le blanc, et le jaune sur la couverture? Quelles en sont des connotations? Quels drapeaux partagent ces couleurs? Discutez des arts graphiques sur la couverture.
2. Lisez la fenêtre sur le dos du livre. Est-elle "informative, expressive, incitative ou poétique/ludique"? Expliquez..
3. De quoi s'agit-il? Que remarquez-vous à propos de:
 - a) la dédication.
 - b) l'Avis aux lecteurs,
 - c) les titres des chapitres dans la Table des matières (dennotations & connotations),
 - d) Dates et événements, pp. 182-184.

Jour 3, questions de compréhension de lecture des chapitre 1-2

1. a) Expliquez la mise en scène au chapitre 1 et 2.
b) Que signifie les titres des chapitres 1-2?
c) Situez Saint-Antoine sur-le-Richelieu (p. 22) sur la carte (p.72)(+ Appendix A).
2. a) Mijanou et Nicholas, en quoi sont-ils des adolescent typiques?
b) Y-a-t-il des différences ou des similitudes entre des frères et soeurs que vous connaissez (ou les vôtres) par comparaison à Mijanou et Nicholas?
3. a) Qui sont Rosalie et Julien Cadet?
b) Comment chacun est-il traité par son père? Par sa mère?
4. En vous référant à vos notes (Appendix A) et à votre livre, expliquez les termes suivant:
a) le Conseil législatif
b) la Chambre d'Assemblée

Jours 3 & 4, Questions sur les chapitres 3-4.

Questions:

1. Que signifie les titres des chapitres 3-4?
2. Les jumeaux se font un pacte. De quoi s'agit-il? Quelle est l'atmosphère à ce moment? (pp.30-31)
3. Pourquoi Rosalie trouve-t-elle que Amélie est une fille inutile? Etes-vous d'accord? Est-ce sa faute? (p. 39)
4. Qui est Louis Marcoux? Isidore? François?
5. Donnez six des 92 résolutions de 1984? Qui en était le maître? Pourquoi a-t-on créé ces résolutions dans le Bas-Canada?
6. À l'aide d'un diagramme, expliquez le système gouvernemental au Bas-Canada en 1937. En quoi était-il injuste? (pp. 52-53) (Appendix A)
7. Y-a-t-il des pays au monde de nos jours où ce genre de système gouvernemental est encore en pratique?

Jour 4, Tâche #2, vocabulaire et expressions idiomatiques: ch.1-4

Liste 1 : Quel temps **moche**! (P. 11), menu(e) (p. 12), malice (p. 12), éberlué (p. 12)
fouiller ((p.13)

Liste 2: reliques (p. 13), C'est **fichu** (p. 15), un marché aux puces (p. 17),
époussetter (p.17), basculer (p. 18)

Liste 3: complice (p. 21), languir (p. 22), un sac à ouvrage (p. 23), enfouir (p. 28),
bouder (p. 29)

Liste 4: bondir (p. 33), une retenue (p. 37), coquette (p. 39), accroché(e) (p. 43),
cortiser (p. 45)

Liste 5: tenace (p. 47), talonner (p. 47), balbutiements (p.51), songer (p. 53),
douanes (p. 54)

Liste 6: nostalgie (p.55), épier (p.56), brouille (p.57), hausser (p.58), repousser (p.60)

Jour 5, Tâche #2, Courtes réponses, chapitre 5, Amour et amitié, pp. 61-84.

1. a) Quel est le caractère d'Isidore envers Rosalie? (P. 63-65). Comment les jeunes gens réagissent-ils aujourd'hui quand ils s'intéressent à quelqu'un?
b) Pourquoi le chapitre 5 s'intitule-t-il 'Amour et amitié'?
2. Comment le gouvernement britannique et le gouverneur sont-ils dépeints à la page 67. Quels sentiments leurs actions provoquent chez vous?
3. Vous vous rappelez des 92 Résolutions mentionnées à la page 67? Faites-en une liste.
4. Regardez le journal aux pages 70-71. Situez Saint-Ours sur la carte (p. 72 + Appendix A). Faites-en une élaboration interrogatoire: Où, Qui, Que, Quand, Pourquoi, Comment?
5. Discutez de M. Papineau (p. 76), & des Fils de la Liberté (p. 81-82) (Appendix A & le livre). Quels leaders contemporains possèdent des qualités semblables?
6. Que font-ils les patriotes pour punir les Bureaucrates? (P. 77-78)
7. Indiquez et commentez les indices du rôle des femmes au chapitre 5.

Jour 7, Tâche 2, Jeu de rôle/Vocabulaire

(A) (3 personnes): Mijanou et Nicolas s'ennuyent. Ils demandent à Mammie s'ils peuvent fouiller dans le grenier. Finalement, ils trouvent les portraits et le journal, et se font un pacte (pp. 1-30).

Vocabulaire: (a) Quel temps moche! (b) éberlué (c) malice (d) fouiller

(B) (2 personnes) Les Cadets visitent Saint-Denis. Julien et François passent leurs temps à discuter de politique, de patrie, et de droits. (pp. 38).

Vocabulaire: (a) C'est fichu! (b) rendre visite à quelqu'un (c) Papineau (d) les Fils de la Liberté (e) le Conseil législatif, le Conseil exécutif, l'Assemblée

(C) (2 personnes) Amélie Desrivières et Rosalie s'entendent mal. La mère de Rosalie approuve Emilie. (pp. 39- 40)

Vocabulaire: (a) un sac à ouvrage (b) coquette (c) se mettre en valeur (d) du barardage incessant (e) cortiser

(D) (5 personnes) Julien, Rosalie, Isidore, Amélie, et François se promènent en discutant de la politique (pp. 41-46).

Vocabulaire: (a) Louis Marcoux (b) Vive la Patrie! (c) 92 Résolutions de 1834 par Louis Joseph Papineau (d) Chouayens, Bureaucrates, Patriotes

(E) (3 personnes) Julien et Rosalie, chacun à son tour, se font faire photographier par un photographe anglais de Montréal. Julien et Rosalie discutent de la technologie. (pp.49-50)

Vocabulaire: (a) une robe bleue au col de dentelle (b) frissonner (c) un secrétaire (d) un appareil à photographier (e) perfectionner

(F) (2 personnes) Julien explique le système gouvernemental à sa soeur.(pp. 52-53)

Vocabulaire: (a) son assentiment (b) chanceux (c) une Chambre d'Assemblée, le Conseil législatif, le gouverneur, le Conseil exécutif, les 92 résolutions

(G) (3 personnes) Isidore demande la permission au Notaire Cadet de cortiser Rosalie. Rosalie en discute avec son père et réfléchit la-dessus à haute voix en pensant à sa mère, entre outre. (pp. 57-59)

Vocabulaire: (a) en amitié (b) prêter attention à quelqu'un (c) tenter sa chance (d) se sentir dépassé par quelque chose (e) songer

(H) (2 personnes) Isidore et Rosalie discutent de leur sentiments (pp. 63-65).

Vocabulaire: (a) une berceuse (b) une belle demeure (c) enjoué (d) antipathie (nf)

(I) (4 personnes) François, Julien, Isidore, et Rosalie assistent à une assemblée excitante de Patriotes à Saint-Ours le 8 mai 1837 (pp.70-74)

Vocabulaire: (a) ça flatte son orgueil (b) être grouillant de monde (c) hausser (d) la contrebande (e) un gouvernement méprisable et indigne (f) les orateurs

(J) (3 personnes) Rosalie revoit Isidore Desrivières et François Hubert, après un mois, le 15 septembre 1837. Ils discutent des Fils de la Liberté. Puis, Rosalie leur confie qu'elle ne puit malheureusement épouser aucun des deux hommes. (pp.81-84)

Vocabulaire: (a) les Fils de la Liberté (b) un manque d'armes (c) tarder (d) une grande maladresse (e) être malhabile (f) des prétendants (g) la vocation religieuse

(k) (2 personnes) A Saint-Charles, vers le 23 octobre 1938, Papineau & Nelson, l'élite des Patriotes, diffèrent d'opinion devant une grande assemblée (pp. 87-89).

Vocabulaire: (a) une réunion (b) des pancartes (c) véhéments (d) prétendre quelque chose (e) des tyrans

(L) (2-3 personnes) le 23 novembre 1837 à Saint-Denis, Rosalie soigne des soldats Patriotes blessés et discutent avec eux de leurs familles, des batailles, etc. (pp. 92-95).

Vocabulaire: (a) l'ancien curé (b) les habitants (c) couler des balles et fabriquer des cartouches (d) le chef incontesté (e) un détachements de soldats anglais (f) des piques

Chapitre 7, Défaite: Discutez-en:

1. Discutez du rôle des femmes à l'aide de la fiche du rôle des femmes.
2. Dans l'atlas, trouvez Saint-Denis et Saint-Charles sur des cartes topographiques, et tracez un chemin de Saint-Marc à Saint-Antoine (p. 104). Calculez les distances entre ces points à vol d'oiseaux et en suivant une route de votre choix.
3. (a) Que remarquez-vous à propos du terrain? Que représentent les symboles sur les cartes de cette région?

(b) Comment, pensez-vous, la région a-t-elle changé depuis 1837? Discutez des modifications dans le transport, dans les industries, et dans le style de vie contemporain des habitants de la région depuis 1837.
4. Expliquez la métaphore à la page 107 (Presque tout le village était la proie des flammes). Comment est-elle imagée?
5. Expliquez pourquoi Susanne Julien a choisi les mots soulignés dans la phrase suivante au lieu d'autres mots?

Sans réfléchir, je ramassai le fusil de l'homme et je tirai sur l'habit rouge qui fonceait sur moi

Par exemple, elle aurait pu écrire à la Rambo, quelque chose de ce genre:

'Ne voyant que rouge, je ramassai le fusil du Patriote mort. J'avais la vengeance qui brûlait au fond de moi! Je tirai sur le premier soldat anglais qui osa s'avancer vers moi. Il tomba par terre. Je criai d'une joie sauvage et attendais la prochaine victime malheureuse à croiser mon chemin. 'Viens à mama,' je chuchotai entre lèvres serrées avant de cracher ... 'Mama veut te faire la bise!'

6. (a) Que pensez-vous du pillage décrit à la page 110-112? Relisez la description des Patriotes comparée à celles des soldats anglais et des loyalistes. Quelles différences remarquez-vous?

(b) Y-a-t-il un équilibre entre la façon dont Susanne Julien traite les Patriotes et ceux qui s'y opposent (Bureaucrates, Anglais, membres du Doric Club, Chouayens, etc.).

Trouvez plusieurs exemples pour soutenir votre réponse dans le roman dès le début.

7. (a) Isidore est mort. Quelles en sont les implication par rapport aux personnages dans le roman? (p. 110)
- (b) Pourquoi Julien, pensez-vous, a-t-elle choisi de faire mourir Isidore?

Jour 9, tâche #1, révision du conditionnel

Quelle est la bonne forme du verbe au conditionnel présent?

1. faire des compromis

je
nous
il

2. pouvoir venir

ils
je
nous

3. aller au centre d'achat

Je
ils
vous

4. savoir jouer

tu
elle
elles

5. voir la différence

je
elle
nous

6. tenir la porte ouverte

tu
je
vous

7. avoir chaud

elle
vous
nous

8. vouloir sortir

vous
je
elle

9. être malheureux

vous
on
elle

10. rendre de la monnaie

je
nous
elles

11. préférer la ville

je
on

12. choisir un cours

tu
vous

13. attendre l'autocar

elle
je
nous

14. saisir le principe

nous
on
elles

Mets les passages suivants au passé et au conditionnel présent.

1. Si nous sommes sûrs de ce que nous voulons, nous n'aurons pas de problème à décider de notre avenir. Mais alors, nous serons différents des autres jeunes.

2. Ah, si seulement on me comprend! Vous ne penserez pas que je suis stupide ou paresseux, vous savez que je suis un génie. Vous vous rendrez compte que le monde sera meilleur s'il y a plus de gens comme moi.

3. Si vous vous levez à cinq heures du matin, et si vous passer une heure à faire de la gymnastique, si vous vous mettez à étudier à six heures... serez-vous plus heureux? Aurez-vous plus de succès? Verrez-vous des résultats sensationnels? Pourrez-vous répondre à toutes les questions? Ou vous endormiez-vous sur votre chaise à onze heures?

Une maison idéale!

Un jour, je (vouloir) avoir une maison idéale, ma maison idéale (être) au bord de la mer. J'ai des idées précises sur sa situation et sa description.

Dans la maison que je (vouloir) avoir, il y (avoir) des pièces qui (être) grandes et avec une belle vue sur la mer. Pas de jardin, mais vous (admirer) une plage de sable doré, et des bateaux à l'horizon.

Au rez-de chaussée, à droite, il y (avoir) la salle de séjour. Ce (être) la plus grande pièce de la maison. Le divan (être) en face de la grande cheminée de pierre, avec des fauteuils assortis. Sur la table basse, et partout dans la pièce, il y (avoir) des fleurs. Ce ne (être) pas des fleurs en plastique, ce (être) des fleurs fraîches. Il y (avoir) un grand meuble contre le mur, avec une place pour l'électrophone. J' (avoir) tant de disques, de cassettes! Il y (avoir) des haut-parleurs à chaque coin de la pièce, et la musique (être) merveilleuse, surtout le soir. La grand étagère, sur le meuble, (être) couverte de livres et d'albums. Le mur en face (être) couvert de tableaux.

Jour 12, tâche #2, Questions sur chapitre 9, 'Dernière chance', et la conclusion

1. (a) Discutez des moyens légaux de M. Goyette à résoudre des problèmes (p. 151), comparé à ceux des Patriotes et des gens au pouvoir. Pourquoi les Patriotes ont-ils fait appel à la violence (p. 162)?

 (b) Pourquoi utilise-t-on l'armée pour résoudre nos problèmes (p. 163)? Y-a-t-il (et Y-avait-il) d'autres possibilités pour maintenir la paix en satisfaisant tout le monde?

 (c) Discutez-en: la plume ou l'épée, laquelle est la plus puissante?
2. Quelles sont 2 causes de la perte des Patriote à la page 152?
3. Comparez le pillage à Saint-Antoine (p. 153) aux événements de Kristallnacht en Allemagne Nazie.
4. Comment expliquez-vous le changement dans le caractère de Julien en haut de la page 155? Pourquoi semble-t-il avoir mis à côté tous ses penchants patriotiques?
5. Ajoutez des indices sur le rôle des femmes à votre liste, à la page 155, 160, 163, 165, 173-178.
6. Trouvez les villes à la page 72 sur vos cartes (Appendix A).
 - a) Quels résultats de guerre découvre-t-on à la page 160?
 - b) Comparez la réaction de Rosalie face à la mort de sa mère (p. 161) à celle de son père. (p.137).
 - c) Discutez du présage à la 170, et toute cette histoire de Laurent-Olivier et Mme. Goyette (p.173-176). Est-ce réaliste?! Ce sous-conflit, fait-il souffrir l'intégrité du roman, ou non? Pourquoi?

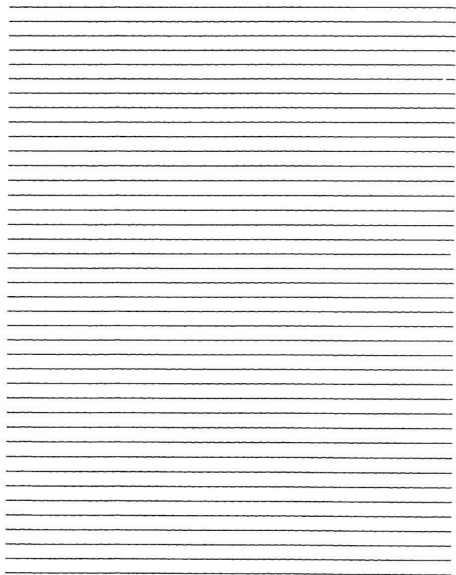
Journal: Portrait physique et mental de Rosalie

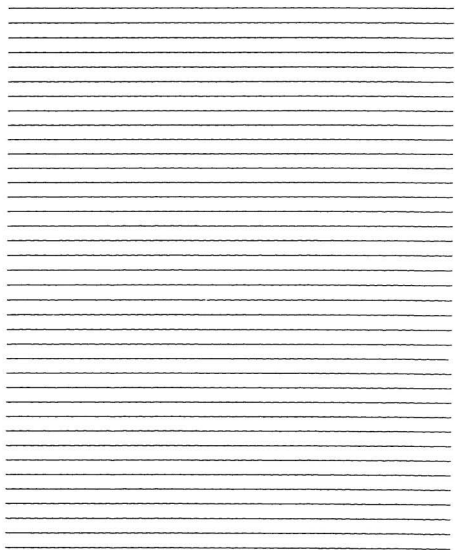
Complétez cette fiche comme **un brouillon** avant d'écrire une bonne copie. Fournissez 2-3 preuves tirées du roman pour chaque caractéristique et les pages correspondantes.

Ecrivez une conclusion concise de 3-6 phrases. Employez des mots de transition.

Enfants de la rébellion (1991) par Susanne Julien, a été publié par Editions Pierre Tisseyre à Ville Saint-Laurent. Dans ce roman, deux adolescents jumeaux contemporains, Mijanou et Nicolas, rendent visite à leur grand-mère à Saint-Rémi. Dans le grenier, ils trouvent le portrait et le journal de leur ancêtre, Rosalie Cadet de Saint-Antoine-Sur-le-Richelieu. Grâce à l'intérêt provoqué par le portrait de Rosalie et la découverte de son journal dans une potiche cassée (p. 22), Mijanou et Nicholas entreprennent la lecture du journal. Selon Mijanou, Rosalie "... a de beaux grands yeux, un visage délicat mais l'air un peu trop sérieux" (p. 45). Puis, c'est Rosalie qui devient la narratrice principale, et le protagoniste majeur, lorsque les jumeaux contemporains continuent la lecture du journal régulièrement. Le premier article du journal se fait le 2 février, 1837, la 17^{ième} anniversaire de Rosalie et son jumeau, François (p. 22), et se termine le 21 mai, 1939. En plus de discuter de ses conflits familiaux, Rosalie commente la société à cette époque, surtout ses expériences par rapport aux rébellion de 1837-38. Rosalie nous est dévoilée ayant deux caractéristiques dominantes: elle est débrouillarde et altruïste.

[illegible]





Date: Pyramide d'histoire

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____

Nom: _____

Roman: *Enfants de la rébellion*

Auteur: _____

Maison d'édition: _____

Date de publication: _____

Nombre de pages: _____

-
1. Nom du personnage principal
 2. 2 traits pour le décrire
 3. 3 mots pour décrire la mise en scène
 4. 4 mots pour décrire le conflit extérieur majeur
 5. 5 mots pour décrire le conflit intérieur majeur
 6. 6 mots pour décrire l'apogée du suspense
 7. 7 mots pour décrire la résolution du conflit extérieur majeur
 8. 8 mots pour décrire la résolution du conflit intérieur majeur
-

Commentaire critique:

APPENDIX C: FICHES D'EVALUATION POUR PROFESSEUR ET ETUDIANT(E)S

Notes de cours - histoire														
Codes		Classe												
A(absent) T(toilette) R(en retard) M(mal-poli) D(devoirs pas complétés) B(bavard) E(envoyé) M(pas de matériaux) TC(travail pas complété)I(inattentif)T(travail bien) PA(parle anglais)		Date												
Etudiant(e)s		Sujet												
1.														
2.														
3.														
4.														
5.														
6.														
7.														
8.														
9.														
10.														
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30.														
31.														
32.														
33.														
34.														

Jour 10, tâche 1, quiz sur ch. 8, Mon beau patriote

Mettez vrai (V) ou faux (F) après chaque phrase pour #1-6:

1. Les Patriotes ont attaqué Saint-Eustache et Saint-Benoît.
2. Laurent-Olivier Valois, le journalier que Rosalie avait aidé à Saint-Charles, se retrouvent dans la même cellule en prison que François.
3. Les patriote avaient une bonne armée avec de bonnes munitions.
4. La plus grande surprise qui est advenue à Rosalie depuis lonhtemps est que sa mère est revenue.
5. Des gardiens harcelent Rosalie et l'un d'eux tente de la molester
6. Théophile Goyette, un avocat, vient au secours de Rosalie la deuxième fois elle se fait harceler par des gardiens.

Mettez la bonne réponse dans le vide pour # 7-13:

7. Rosalie se déniche un emploi comme _____ chez une vieille dame qui vit avec son neveu.
8. _____ faisaient de la chasse au patriote, comme on chasse le lapin.
9. Il semble que les chefs patriotes étaient de véritables _____
10. Pour faire rire les autres, Laurent-Olivier a essayé de convaincre un gardien protestant de se faire _____
- 11 & 12. Selon Rosalie, il y a des _____ et des _____ jetés à la rue par des soldats anglais et des bureaucrates, qui doivent maintenant mendier pour leur subsistance.
13. Rosalie accepte un poste de _____ chez les Goyettes.

Jour 10, tŰche #2. mini-projet d'histoire, 60-75 minutes

Fiche 1: bandes dessinées: divisez votre fiche en 12 parties égales. Dessinez 4 événements importants de chacun des chapitres 6, 7, & 8. Ensuite, créez des captions à mettre dans la partie inférieure de chaque carré.

Fiche 2: Faites une fiche descriptive de Rosalie en forme de toile d'araignée, avec son nom entier dans une bulle au milieu, une bulle dont le titre majeur et "aspect physique". une autre dont le titre majeur et "le lieu par rapport à Rosalie dans le roman". 2 autres intitulées selon votre opinion de ses 2 caractéristiques dominantes. Toutefois, il faudrait ajouter des preuves/exemples et les pages où elles/ils se trouvent!

Fiche 3: Définissez le terme conflit. Divisez une fiche en douze carrés égaux. Discutez de 4 conflits dans le roman, et précisez si dans chacun, il s'agit d'un conflit intérieur ou extérieur, et s'il est humain contre humain, humain contre lui-même ou humain contre nature. Faites des images pour représenter les concepts de chaque bulle. Comme toujours, indiquez les pages d'où viennent vos preuves/références.

Fiche 4. Choisissez n'importe quels trois articles de journal de Rosalie des chapitres 8-9. Faites une ligne temporelle pour chacun avec les événements majeurs en ordre chronologique. Donnez un titre signifiant à chaque ligne. Vous pouvez également faire des dessins reliés aux événements.

Fiche 5: Créez un collage en utilisant des images tirées des magazines. Ce collage doit représenter un thème central dans *Enfants de la rébellion*. Ecrivez des notes sur des petites cartes pour votre explication. Attention de faire des analogies aussi!

Fiche 6: Construisez des mots mnémotechniques pour le vocabulaire suivant des chapitres 5-8. On va photocopier votre produit final pour distribuer à la classe.

Rappelez-vous de vérifier le contexte d'abord!

i.e.: un *baume* pour nos petits malheurs (p. 138): draw a picture of a bow that covers a cut finger. Then you associate "baume" with "bandage ou "du soin", which is the correct contextual meaning.

Chapitre 5. Amour et amitié

- A) . un gros matou faisant la grasse matinée (p. 61) B) une berceuse (p. 63)
C) (ne . . . pas) avoir la langue dans sa poche (64) D) Mes pensées *vogaient* (p. 66)

D) se démener (p. 73)

Chapitre 6, Victoire

E) des textes *enflammés* (p. 85) F) inévitable (p. 87) G) Doric Club (p. 90)

H) Chouayens (p. 92)

Chapitre 7, Défaite

I) abattu (p. 104) J) grommeler (p. 109)

Chapitre 8, Mon beau patriote

K) journalier (p. 120) L) éclaireurs (p. 122) M) les pieds *engourdis* (p. 124)

N) gages (p. 146)

(#1-2 adaptées du *Français Immersion 7, 8, 9, Program d'études, Pilot Edition (1995-96)*).

I. Contenu

- (a) Que veux-tu expliquer dans ta présentation?

II. Informations

- (a) As-tu toutes les informations nécessaires sur ton sujet?

Oui _____ Non _____

Explique: _____

- (b) As-tu assez de détails dans chaque partie?

Oui _____ Non _____

- (c) As-tu des informations qui sont nouvelles à tes camarades de classe?

Oui _____ Non _____

- (d) Fais une liste des faits qui leur sont inconnus.

III. Intérêt des Informations

(a) Quelle partie de ta présentation sera la plus intéressante?

Explique pourquoi: _____

(b) Quelle partie de ta présentation sera la moins intéressante? Que peux-tu faire pour que ça devienne plus intéressant? (objets, images, gestes, musique, etc)

IV. Organisation du contenu

(a) As-tu organisé les informations selon ton plan?

- introduction
- développement
- conclusion

Oui _____ Non _____

(b) Quels changements devrais-tu faire à l'introduction, au développement et à la conclusion?

V. Sortes d'expressions (faits et opinions)

(a) Est-ce que tu n'as présenté que des faits?

(b) As-tu donné des opinions?

(c) As-tu donné des opinions que tu ne peux pas soutenir?

VI. Informations de plus

(a) As-tu préparé une liste de questions que tes camarades de classe pourraient te poser après ta présentation?

Oui _____

Non _____

(b) Quelles sont tes réponses à ces questions?

Journal: fiche d'auto-rédaction pour travail oral et/ou écrit (élève)

Il faudrait que vous mettiez cette fiche dans votre journal. Répondez à ces questions tapées à l'ordinateur. Je peux transmettre la fiche sur votre diskette.

1. Y-a-t-il des mots anglais dans ta présentation? Remplace - les avec des mots français.

2. As-tu bien employé: vous/votre/vos/son/sa/ses?

3. As-tu souvent répété des mots tels que: chose, avoir, être, faire, bon, petit, grand, etc?
Quels mots peux-tu utiliser pour les remplacer?

4. (a) Quels types de verbe as-tu utilisés? Pourquoi?

- (b) As-tu vérifié si les temps de verbes étaient bien employés?

5. (a) As-tu répondu aux questions: Qui; Quoi, Quand, Où, Pourquoi?

- (b) Fais une liste d'exemples de ces questions.

Liste d'erreurs typiques à cocher.

Est-ce que j'ai corrigé:	OUI	NON
le genre (le = masc., la = fém., les = pluriel)? Ex: un bon roman ou une bonne roman?		
le passé composé (aux. + p.p.)? Ex.: J'ai mangé Nous avons répondu Tu as mangé Vous avez fini Il/Elle/On a répondu Ils/Elles ont fini *MRS. VANDERTRAMP (ces verbes prennent l'auxiliaire <i>être</i> + p.p.		
l'imparfait (racine de 'nous' au présent + -ais, -ait, -ions, -iez, -aient)? Nous jou <u>ons</u> Ex. Je jouais Nous répondions Tu marchais Vous finissiez Il/Elle/On répondait Ils/Elles finissaient		
les homonymes, tels que: son, sont; ma, m'a, et m'as; a et as; c'est, ses, ces, sais, sait; aller, allé; marcher, marché; fini, finit, etc.?		
la bonne orthographe? Ex. bilingue ou bilangue?		
les anglicismes? Ex: Je suis 13 ans/J'ai 13 ans? Je suis fini/J'ai fini? Je regarde pour quelque chose/Je cherche quelque chose? J'ai passé le test/J'ai réussi le test?		

Nom de l'élève: _____

Cerclez le chiffre qui correspond à votre effort et participation pendant le travail en groupe selon les critères ci-dessous:	Bas	Moyen	Haut
1. J'ai fait mon meilleur effort à communiquer en français	1	2	3
2. Je me suis concentré entièrement sur la tâche qu'on avait à faire	1	2	3
3. J'étais respectueux envers les autres membres du groupe, en ce qui concerne leurs opinions et idées.	1	2	3
4. J'ai participé à part égale, en donnant mes opinions, mes idées, et en laissant les autres s'exprimer.	1	2	3

TOTAL =
12

Commentaires/plans pour l'avenir en ce qui concerne cette auto-évaluation:

Professeur: évaluation du journal

La note pour le journal sera sur 20. Le journal comprend des questions et des fiches d'auto-évaluation.

Le journal va compter en histoire comme un projet (30%). Entendu, le travail que vous faites à l'école par rapport au journal présente des occasions d'évaluation orale et de participation supplémentaires. Ce journal est une partie **signifiante** de la session, et tout le monde devrait en faire leur meilleur effort.

COMMENTAIRE	NOTE SUR 15	EXPLICATION
Insuffisant	1 2 3 4 5 6	Il y a des articles qui manquent. L'effort est faible.
Bien	6	Tout y est inclus et suffisant. Rien de plus n'y a été ajouté.
Très bien	7	Tout les articles y sont inclus, tes réactions expliquées, et tu as fait des dessins.
Excellent	8	Pareil que 7, mais en plus tu as trouvé des poèmes et/ou cité d'autres personnes. et tes réactions.
Extraordinaire	9 10	Pareil que 8, plus tu y as inclus tes propres dessins, ta propre poésie, tes propres anecdotes, tes propres nouvelles, etc. et/ou des commentaires personnels profonds, et tes réactions.
Grammaire	1 2 3 4 5 Bas Haut	la qualité du français est à considérer i.e. le genre, le passé composé, l'imparfait. l'orthographe, les homonymes, etc.

Note du journal: _____/15

FICHES D'AUTO-EVALUATION	BAS	MOYEN	HAUT
1-2: INCOMPLET 3-4: PRESQUE COMPLET 5: COMPLET	1 2	3 4	5

Note sur les fiches d'auto-évaluation: _____/5

En retard	-2 -4 -6 (0% après 3 jours de retard)	10% sera déduit pour chaque jour de retard. Au bout de 3 jours, ou si j'ai déjà remis les journaux, votre note sera 0%.
-----------	--	---

Déductions pour le retard: _____

Total: _____/20

Commentaires supplémentaires:

ACTIVITES de POST-LECTURE SUR *Enfants de la rébellion*

Vous pouvez travailler seul ou dans un groupe de deux à cinq maximum dépendant de l'activité choisie. Chaque élève doit choisir l'une des activités ci-dessous et faire une présentation devant la classe d'une durée de 3-4 minutes pour chaque personne dans le groupe. Une note sera accordée pour l'oral et l'écrit. Il faudrait chercher et employer des documents authentiques, tels que des costumes, des objets mentionnés dans l'histoire, de la musique, des posters, des photos ou images, des projecteurs, etc. On suivra le processus d'écriture pour ce faire. Soyez créatif et original! Essayer de faire appel à autant des cinq sens que possible.

Rappelez-vous qu'il est interdit de copier directement d'un livre, journal, etc. Dites et écrivez tout dans vos propres paroles. En outre, il faut employer de nouveaux mots de vocabulaire quand convenable. Vous avez un cycle de préparation, soit 7 périodes en outre que votre travail individuel chez vous, pendant le déjeuner, etc. Plusieurs périodes seront utilisées en français et en histoire, mais il faut que vous en fassiez à vos besoins lors de la salle de classe. On suivra le processus d'écriture pour ce faire.

Evaluation: 1. Travail écrit (350 - 500 mots chacun) 2. Présentation orale. Il n'est pas nécessaire que les deux correspondent l'un à l'autre parfaitement. Par contre, chacun doit être d'un effort impeccable en respectant les règles et les structures de la langue française.

1. Dessinez une ligne temporelle démontrant le déroulement de l'histoire du commencement jusqu'à sa fin. Discutez de l'atmosphère, du lieu, du suspense, et des personnages principaux et secondaires. (1-3 personnes)
2. Faites semblant d'être Rosalie ou Julien Cadet. Expliquez quelques événements importants des derniers mois. (1-2 personnes)
3. Vous avez lu d'autres livres ou il s'agissait d'un journal, comme celui d'Anne Frank. Faites-en une comparaison des techniques narratifs, ou une comparaison thématiques, sociale ou politique. (1-3 personnes)
4. Composez un poème qui illustre les sentiments de Rosalie à travers ses péripéties majeures. Faites une illustration pour accompagner chaque strophe. (1-2 personnes)
5. Ecrivez une scène théâtrale basée sur deux ou trois chapitres tirés du roman et faites la performance devant la classe. (2-5 personnes)
6. Du côté de la fiction, Il y a des incidents dans ce roman qui semblent réels et d'autres qui le sont moins. Décrivez-les. (1-2 personnes)
7. Montez un spectacle de marionnettes basé sur une partie de l'histoire qui contient

beaucoup de suspense. (2-5 personnes)

8. Écrivez 2-3 articles de journal 10 à 30 ans après le 21 mai 1939, comme si vous étiez Rosalie Cadet, et en vous tenant compte des révélations de la conclusion. (1 personne)

9. Vous êtes journaliste pour 'Le Gaboteur'. Écrivez une critique littéraire sur *Enfants de la rébellion*. (1 personne)

10. Ramassez un nombre d'objets du roman et présentez-les en ordre chronologique. (1-2 personnes)

11. Comparez les conflits de Rosalie dans *Enfants de la rébellion* à ceux de Charles et Vincent dans *Le Visiteur du soir*, ou à celle de Martin dans *Aller-retour*. (1-2 personnes)

12. L'injustice et le courage sont bien dépeint par Susanne Julien dans *Enfants de la rébellion*. Discutez de ce commentaire. (1-2 personnes)

13. Jouez le rôle d'Isidore ou de François. Expliquez comment vous avez courtisé Rosalie, pourquoi elle vous a rejeté, et ce qui est devenu votre vie lors de cette réjection. (1-2 personnes)

14. Composez une fable qui illustre la bataille au Doric Club, à Saint-Denis, ou à Saint-Eustache. Choisissez des animaux qui représentent les personnages principaux. Expliquez votre fable, en le comparant au roman à l'étude. (1-2 personnes)

15. Le traitement des femmes par d'autrui et le rôle des femmes dans *Enfants de la rébellion* sont choquants à nos sensibilités modernes. Discutez de cela et recherchez un aspect historique du mouvement suffragette/partisane au Québec, au Canada, ou à Terre-Neuve. (1-3 personnes)

16. Faites une comparaison de l'ancien système gouvernemental au Bas- et dans le Haut-Canada par rapport au gouvernement de nos jours. Que constatez-vous? (1-2 personnes)

17. Recherchez les causes des rébellions de 1837-39. Que se passait-il dans le Haut-Canada à cette époque? (1-2 personnes)

18. Faites une biographie de Louis-Joseph Papineau et/ou de William Lyon Mackenzie ou faites semblant d'être un de ces personnes et racontez votre vie. (1-2 personnes)

19. Comparez les événements au Doric Club à ceux du Taverne Montgomery. (1-2 personnes)

20. Lisez le livre *Les Fils de la liberté* par Michel Caron et complétez un rapport de livre.

(1 personne) Si vous êtes deux, comparez quelques aspects des deux romans.

21. Présentez les sites et les activités touristiques reliés aux batailles décrites dans *Enfants de la rébellion* à la classe.

22. Analysez l'objectivité de la narration dans *Enfants de la rébellion*. (1-2 personnes)

23. Faites le procès d'un des personnages suivant dans *Enfants de la rébellion*- Julien Cadet ou Jean-François Valois. Demandez des fiches sur "Comment faire le procès d'un personnage . . ." à votre professeur. (8-12 personnes)

A Touch of...Class!

Faire le procès d'un personnage dans un conte, un roman, etc...

Cet exercice peut être fait avec n'importe quelle histoire. Il suffit que vous ayez un peu de patience, beaucoup d'enthousiasme et que vous prépariez bien vos élèves.

Comment procéder? La majorité de nos élèves connaissent déjà à peu près le système judiciaire puisqu'ils regardent des émissions à la télé du genre «L.A. Law». Aussi, trouverez-vous ci-joint un guide très général. Si vous cherchez l'authenticité, il est très facile d'obtenir des documents (ou même d'aller assister à un procès en français) à la cour provinciale qui vous indiqueront aussi quels sont les rôles de chaque participant (huissier, juge, avocat, etc.). Pour les élèves plus âgés, donnez-leur la tâche de se renseigner.

Chaque fois que j'ai essayé ceci avec mes élèves (en français cadre, intensif et en immersion), cela nous a pris de 3 à 4 périodes (de 75 minutes) :

- (a) une période de préparation (y compris le temps qu'on devait passer à la recherche de la procédure),
- (b) une période (ou deux si cela marche vraiment bien et que les avocats veulent interroger et contre-interroger les témoins plus d'une fois) pour le procès lui-même et,
- (c) une période lors de laquelle le jury prend et livre sa décision. C'est pendant cette période aussi que les reporters et les journalistes présentent leur perspective du procès.

L'excellent travail que font les élèves me porte à croire que cela leur a plu et que c'était un exercice valable.

CEDAR BRAE COLLEGIATE
SCARBOROUGH BOARD OF EDUCATION

Benais, M-H. (1995). A Touch of . . . Class! Faire le procès d'un personnage dans un conte, un roman, etc . . . *The Canadian Modern Language Review*. 51 (4) (June), 718-719.

Faire le procès

Une vendetta Guy de Maupassant Le procès de la veuve Saverini

Ayant lu le conte de Maupassant, il nous faut maintenant faire le procès de la veuve Saverini. Elle est accusée de meurtre. Préparez son procès.

Un groupe discutera de ce que diront les avocats de la défense et l'autre groupe discutera de ce que diront les avocats de la Couronne. Vous aurez 30 minutes pour préparer votre cas et vos témoins. Décidez qui jouera les rôles qui suivent:

- (a) le juge
- (b) les avocats de la défense
- (c) les avocats de la couronne
- (d) les témoins oculaires
- (e) les témoins de moralité
- (f) l'accusée
- (g) les reporters de la télé
- (h) les journalistes (choisissez le genre de journal pour lequel vous écrivez: cela peut affecter ce que vous écrivez)

LA DEFENSE	OBJECTIF	LA COURONNE
1. AVOCAT 1	1. JUGE	1. AVOCAT 1
2. AVOCAT 2	2. HUISSIER	2. AVOCAT 2
3. AVOCAT 3	3. REPORTERS	3. AVOCAT 3
4. TEMOIN 1	4. JOURNALISTES	4. TEMOIN 1
5. TEMOIN 2		5. TEMOIN 2
6. TEMOIN 3		6. TEMOIN 3
7. LA VEUVE SAVERINI		7. TEMOIN 4

- * Les témoins des deux côtés sont des témoins oculaires ainsi que de moralité
- * Les reporters et les journalistes serviront aussi de jury!

(a) choisissez vos rôles	(a) choisissez vos rôles	(a) choisissez vos rôles
(b) préparez votre cas et vos témoins	(b) préparez les répliques du huissier et le discours du juge	(b) préparez votre cas et vos témoins
(c) préparez votre discours initial et final	(c) préparez les articles et/ou les reportages pour la télé/les journaux	(c) préparez votre discours initial et final

Professeur: grille d'évaluation, l'oral et l'écrit: *Enfants de la rébellion*

Nom de l'élève: _____

Titre de la Présentation: _____

1. VOIX (diction, intonation, débit, intensité, prononciation)	1 2 3 4 5 6 7 8 9 10
2. QUALITE DE LA LANGUE (grammaire, vocabulaire, style)	1 2 3 4 5 6 7 8 9 10
3. FOND DE LA PRESENTATION (structure, organization, intérêt)	1 2 3 4 5 6 7 8 9 10
4. ART ORATOIRE/DRAMATIQUE (gestes, mémorisation, expressivité)	1 2 3 4 5 6 7 8 9 10
5. QUESTIONS (maîtrise du sujet, spontanéité, qualité du français)	1 2 3 4 5 6 7 8 9 10

TOTAL = __

50

Commentaires:

Test - histoire; livre: pp. 113-140, notes, *Enfants de la rébellion* (Julien, 1991)

NOM: _____

Directions: répondez à #1 sur ce papier et le reste sur votre propre papier.

PARTIE A: Remplissez les vides : (7 POINTS)

1. (a) Au début du roman, Nicholas et Mijanou passent des vacances chez leur grand-mère à _____
- (b) A part Jean - François Valois, quels sont les deux prétendants de Rosalie dans le roman? _____ et _____
- (c) Quel homme a présenté 92 Résolutions au gouvernement dans le Bas-Canada?

- (d) Dans le Bas-Canada, il y avait quatre groupes principaux contre les Patriotes - les Anglais, les Bureaucrates, les Constitutionnels, et les _____, ce qui veut dire lâche ou froussard.
- (e) Dans le Haut-Canada, le groupe qui entourait le gouverneur s'appelait *le Family Compact*, tandis que l'équivalent dans le Bas-Canada s'appelait _____
- (f) Le leader des rébellions dans le Haut-Canada était _____
- (g) Un monument à Saint-Sorel rend hommage au Patriote _____ qui a été tué pendant les élections de 1834 lorsqu'il a tenté d'arrêter un homme qui tirait sur les Patriotes.

PARTIE B: REPONDEZ à #2-4: (13 POINTS)

2. Utilisez 8 des mots suivants dans un court paragraphe bien écrit dont le contexte montre votre compréhension de chacun (8):

la trouvaille éberlué cortiser bondir complice faire la grasse matinée

frissonner véhément une proie moche inévitable grommeler
3. Quelles sont deux causes de la perte des Patriotes? (2)
4. Quelles trois recommandations Lord Durham a-t-il faites au gouvernement britannique? (3)

PARTIE C: Répondez à DEUX des questions suivantes seulement: (20 POINTS)

5. A l'aide d'un dessin, expliquez l'ancien système gouvernemental avant la confédération. Comment était-il injuste?
6. Expliquez le rôle des femmes vers 1837-38 tel qu'il est dévoilé dans *Enfants de la rébellion*. Comment ce rôle a-t-il changé depuis?
7. En forme de paragraphes séparés pour chaque trait, faites une fiche descriptive de Rosalie Cadet en lui donnant deux traits de caractère dominants.
8. Faites une biographie concise de (i) William Lyon Mackenzie, et de (ii) Louis-Joseph Papineau.
9. Discutez de deux conflits **majeurs** dans *Enfants de la rébellion*, dont un conflit intérieur, et l'autre extérieur, dans un paragraphe bien développé pour chacun. Dans chaque cas, faites une analogie à au moins un exemple comparable de la vie politique d'aujourd'hui, provinciale, nationale, ou internationale.

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